

## **Compilation of architectural drawings, writings and photographs\***

**\*Both professional and academic.**

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Contents

Preface  
2016

I  
Professional  
Work  
(Oficina Idem)\*

- 1

**Cyclops House:**  
A homage to  
Enric Miralles and  
the ecuadorian  
mountains.  
6
- 2

**Soul House:**  
A house with a  
defined center and  
two atmospheres.  
16
- 3

**Circus of Light:**  
Not built, but  
almost.  
24

II  
Academic Work  
(Harvard GSD)

- 4

**Overgrown:**  
A nightlife  
association or our  
attempt to design  
a public (and real)  
building in Medellín.  
  
w/Aneesh Devi  
for Prof. Camilo  
Restrepo Ochoa  
  
32
- 5

**The Total Model:**  
Heterotopia  
in the Texas desert.  
Self Deceiving  
device.  
  
for Prof. Regine  
Leibinger/Stefan  
Von Sauter  
  
46
- 6

**The Jaeren Route:**  
Three small  
interventions on  
one of Norway's  
scenic Routes.  
  
w/ Maria Ferrari  
for Prof. Luis  
Callejas  
  
54

- 7

**The Domestic  
Labyrinth:**  
A villa of incidental  
encounters in the  
outskirts of Zurich.  
  
for Prof. Vittorio  
Magnano  
Lampugnani  
  
68
- 8

**Cleaning on  
Cleaning on  
Cleaning.**  
*Building housing  
infrastructure  
while cleaning a  
landscape.*  
  
for Prof. Elli  
Mousayebi/  
Christian Inderbitzin  
  
72
- 9

**Smokers GSD:**  
Fragments of  
the description  
of a completely  
unnecessary  
organization.  
  
for Prof. James  
Graham  
  
98

III  
Epilogue

- 9

**Brief compilation  
of failed projects:**  
Stories and reasons  
behind discarded  
projects.  
  
100



**Preface  
2016**



Table house, Oficina Idem w/José Soria, 2021

**\* Oficina Idem**

Idem was, first and foremost, an architecture office. We established it on the premise of erasing authorship—we would reference everything we could get our hands on. The distance we felt by practicing in Quito forced us to ask ourselves questions about identity, and we arrived at the conclusion that ours was empty—ready to express whatever we were afraid to say on our own. We took pleasure in images, texts, and prolonged discussions about strange topics that informed our buildings, drawings, and writing. We completed 7 projects, three of which are listed here.

Just before the office closed, we worked with many architects, interns,

consultants, construction workers, and clients. Running a practice at a young age was immensely difficult, but we managed to produce work we felt proud of. Every project felt like the last one—we approached our work with the utmost respect and love for everything we did and everyone we collaborated with.

Oficina Idem produced buildings, ideas, and theory from 2016 to 2023. It was founded by José López, Daniel Romero, and Dennis Sola. The work presented here is the result of close collaboration with builders, developers, photographers (specially Isabel Delgado) and owners—well-intentioned human beings to whom I owe infinite gratitude.



**I**  
**Professional**  
**Work**  
(Oficina Idem)\*

**1**  
*Cyclops House:*

2021  
Built  
Lead designer/  
Builder  
Residential

The beginning of the project's development was characterized by our early trips to the site, the analysis of our memory, observations and imaginary. This informed the team of several deformations that local buildings have developed through time and climatic conditions. Our observations lead us to define the presence of something attached to the local people's way of living which we needed to transmit. It made the team realize that the house should always remain folded onto itself as if time would define its existence by

the possibility of the house's eventual collapse. A house that could decay gracefully or that has already begun its decay process. The result of this close examination, resulted in a poem which was revised/corrected or / completed/ with pictures recollected from local buildings, references and hand drawings. These opaque objects were used as the main framework in the design process.

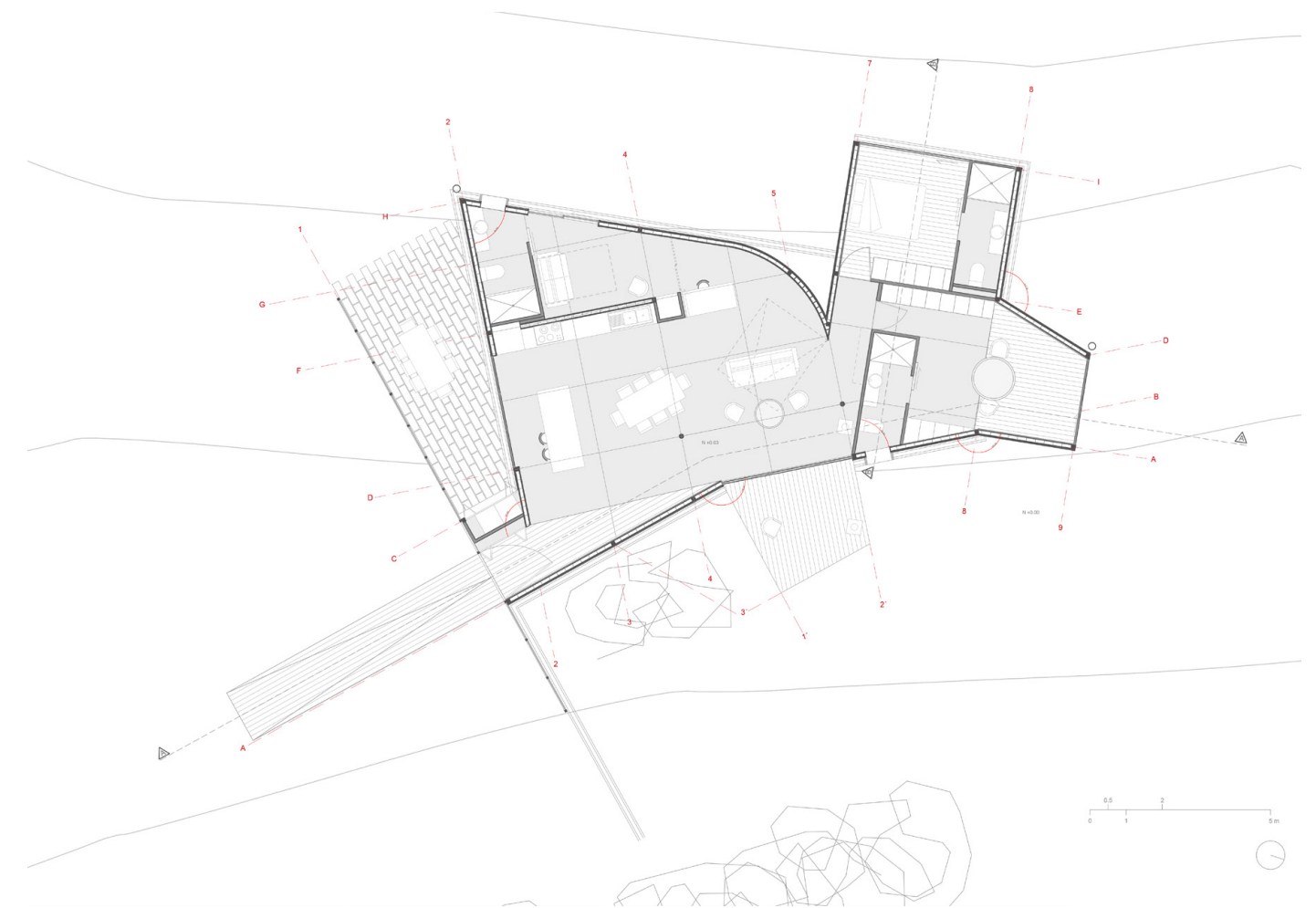






A landscape as a narrative of coincidences: The site is a vast valley, outlined by a close hill and distant mountains. In order to create a sequential comprehension of the distant and close landscape, we devised an opaque solid which would order the overwhelming stimuli found in the place. The house frames indistinctively pieces of landscape that create a narrative of coincidences.

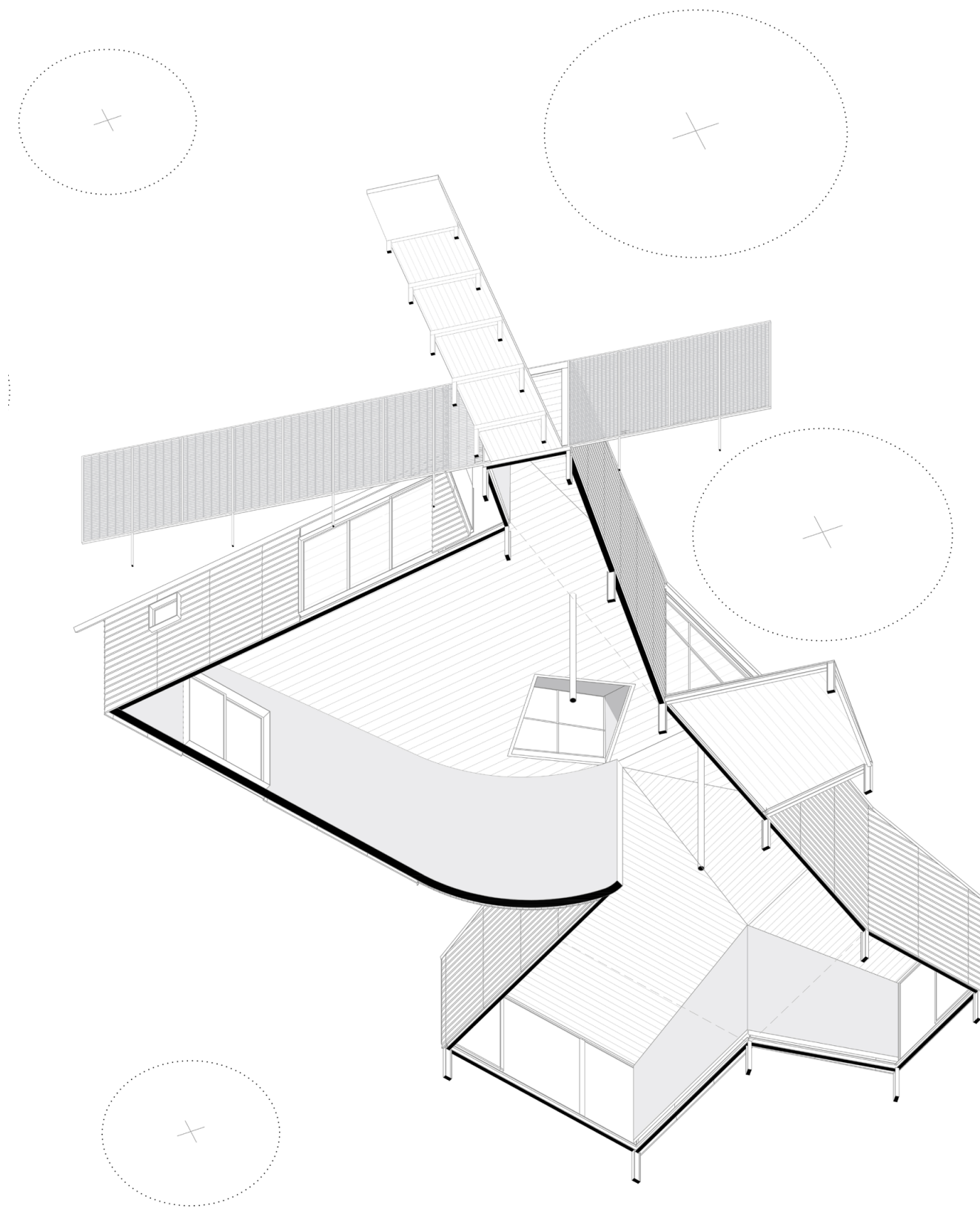
To formulate the initial layout of the building we drew Miralles' and Pinos' Kolonihaven's original plan repeatedly until our reproductions started to deviate from it and relate to our requirements. It was a process of inquiring our or (their) layout with what we needed in a process of redrawing out of memory and repetition. All spaces were defined through its proximity with the ceiling, and the uses of every room were then assigned understanding scale and domesticity.





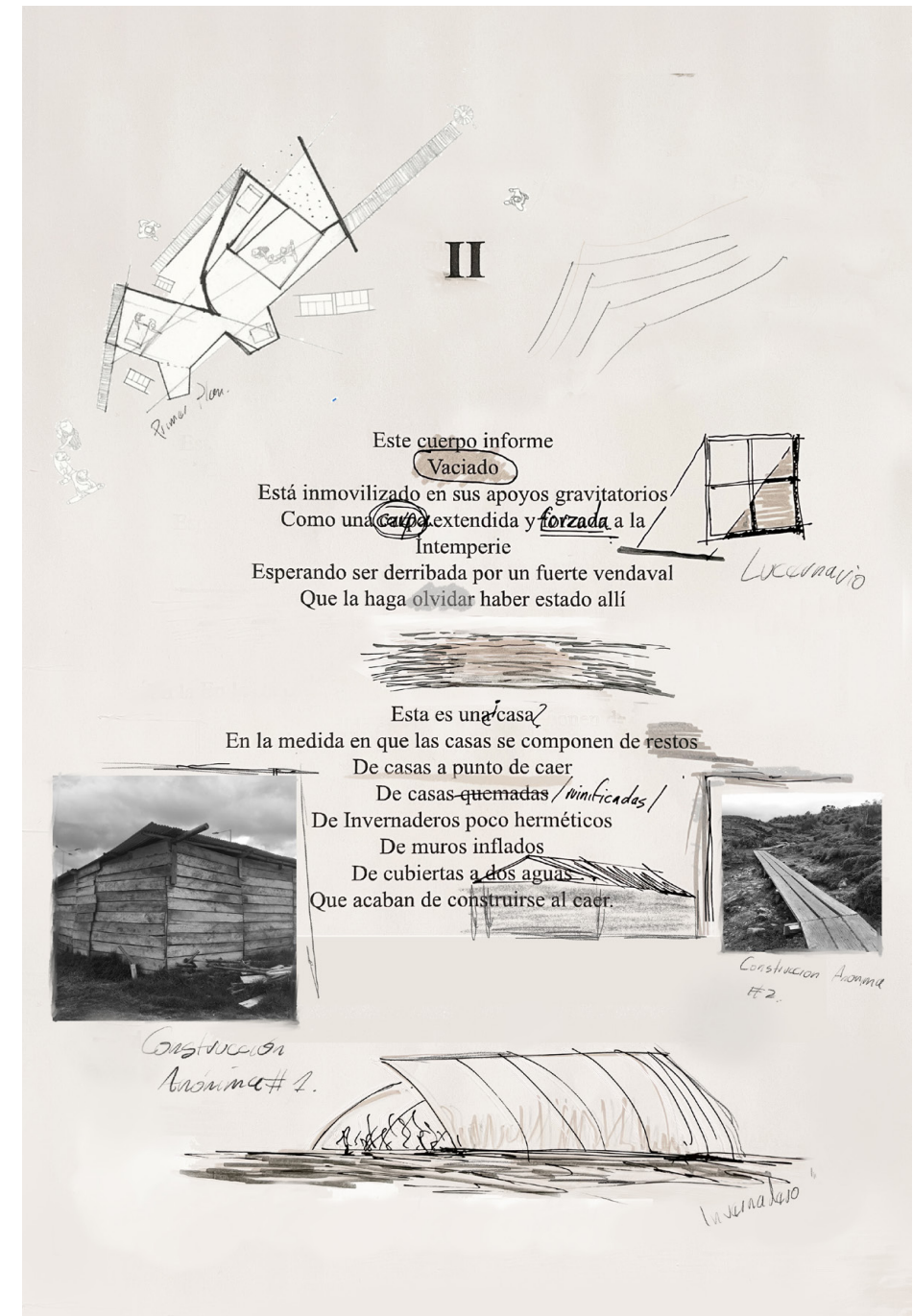
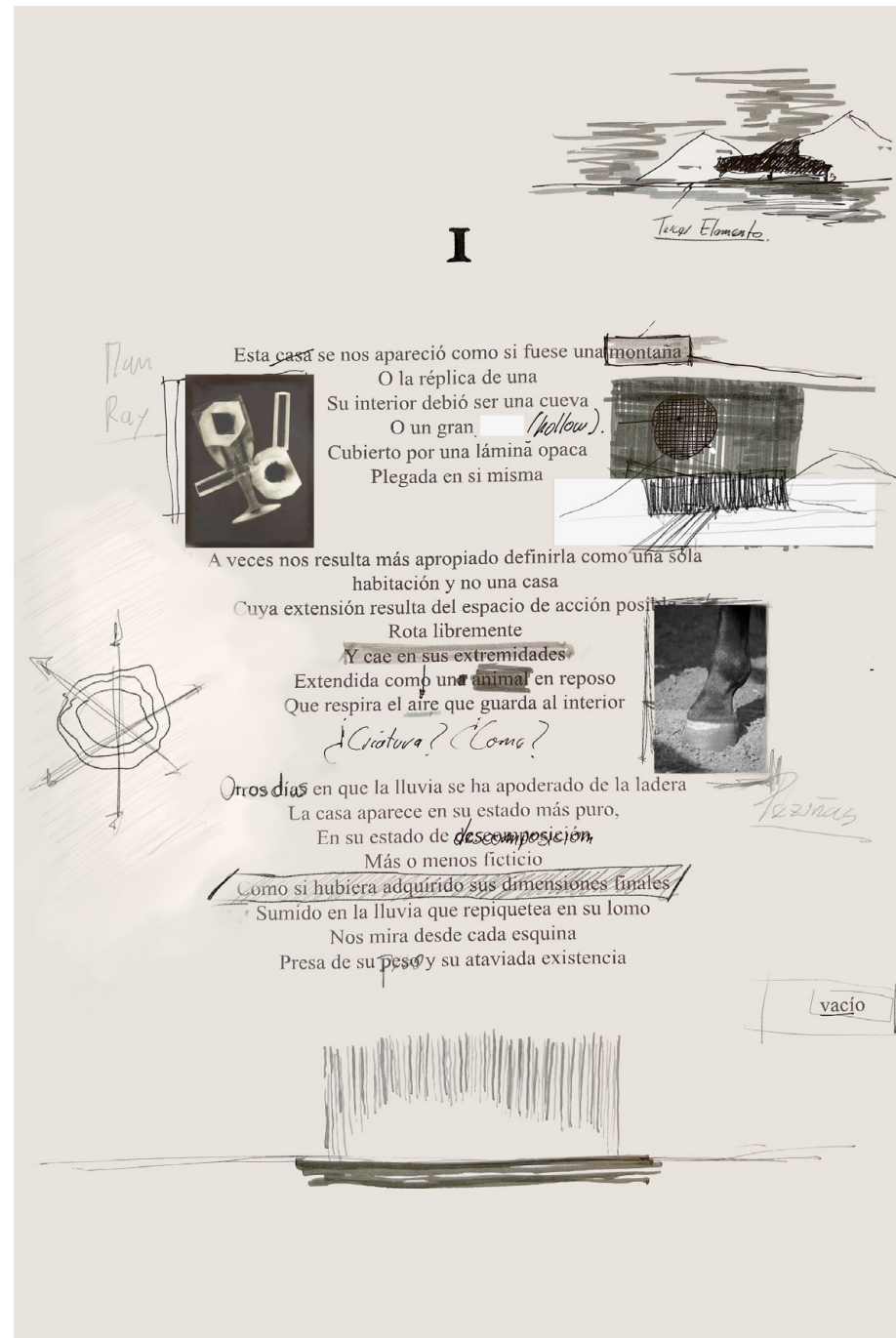






The project resulted in a solid defined by several types of dissimilar elements /or fixations/ such as the mask placed in the entrance ramp which reminded us of the ephemeral condition of local houses enclosures, the platform that extends the main room to the distant hill or the periscope that sometimes acts as a lighthouse for visitors up in the mountain.











Soul house is a refuge in the middle of the Mindo Valley, which emphasizes on the atmospheric and material conditions that were found in the place, as well as the symbolic aspects that its inhabitants have created to narrate their lives. It uses geometry to order every element inside and outside, as a way of proposing a microcosm that formulates as an opaque interior, veiled to the exterior. It's symetrical in both directions and proposes a dual vision of body or material and ambiance.

It embodies its symbolic and material reasons at the same time. The open center space which is open to the landscape in transversely, is accentuated by a volume of light placed in the geometric center of the house which through its transparency narrates the sky and its movement when the house isolates itself from the exterior.

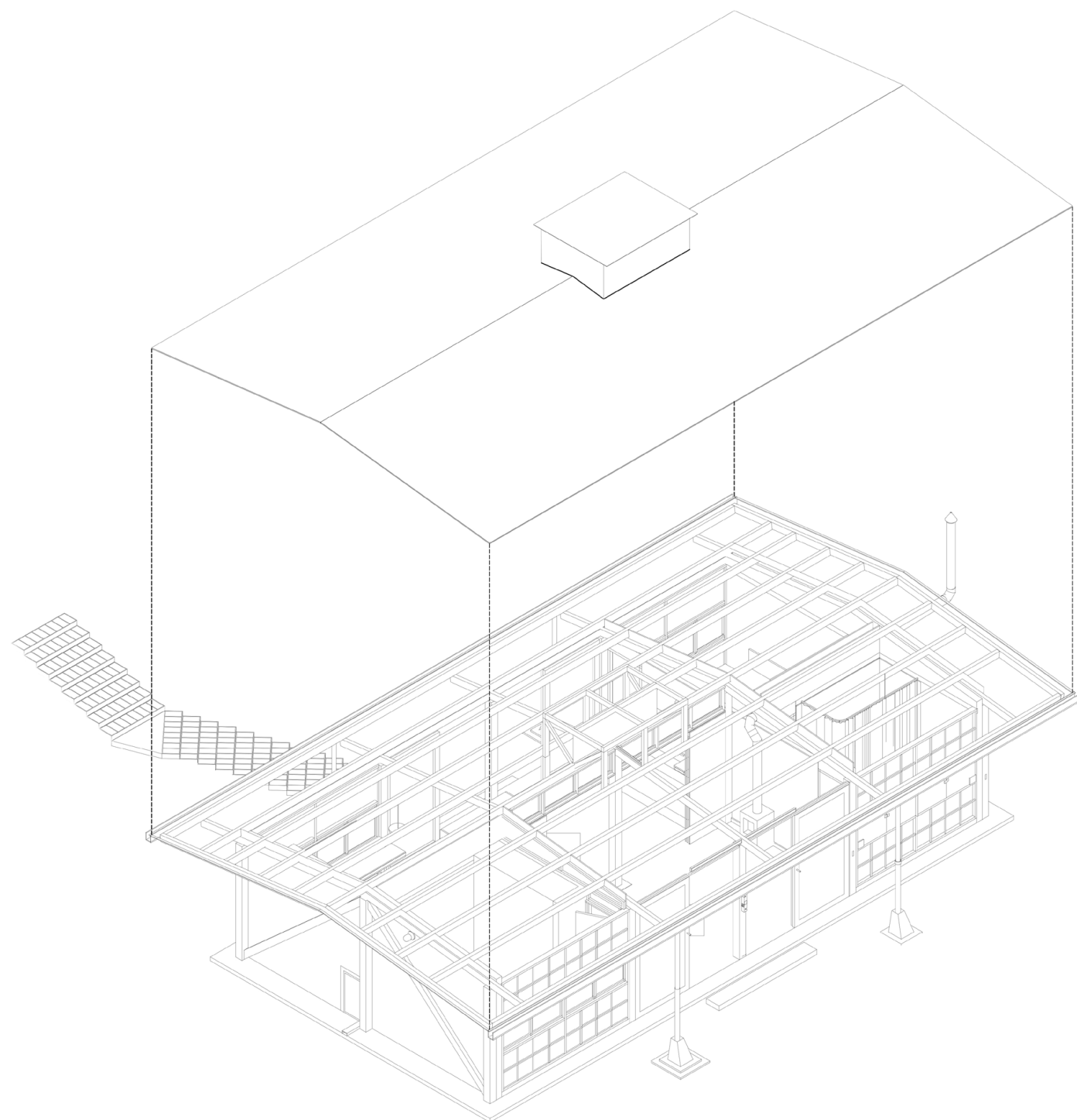
## 2

*Soul House:*

2022  
Built  
Lead designer/  
Builder  
Residential

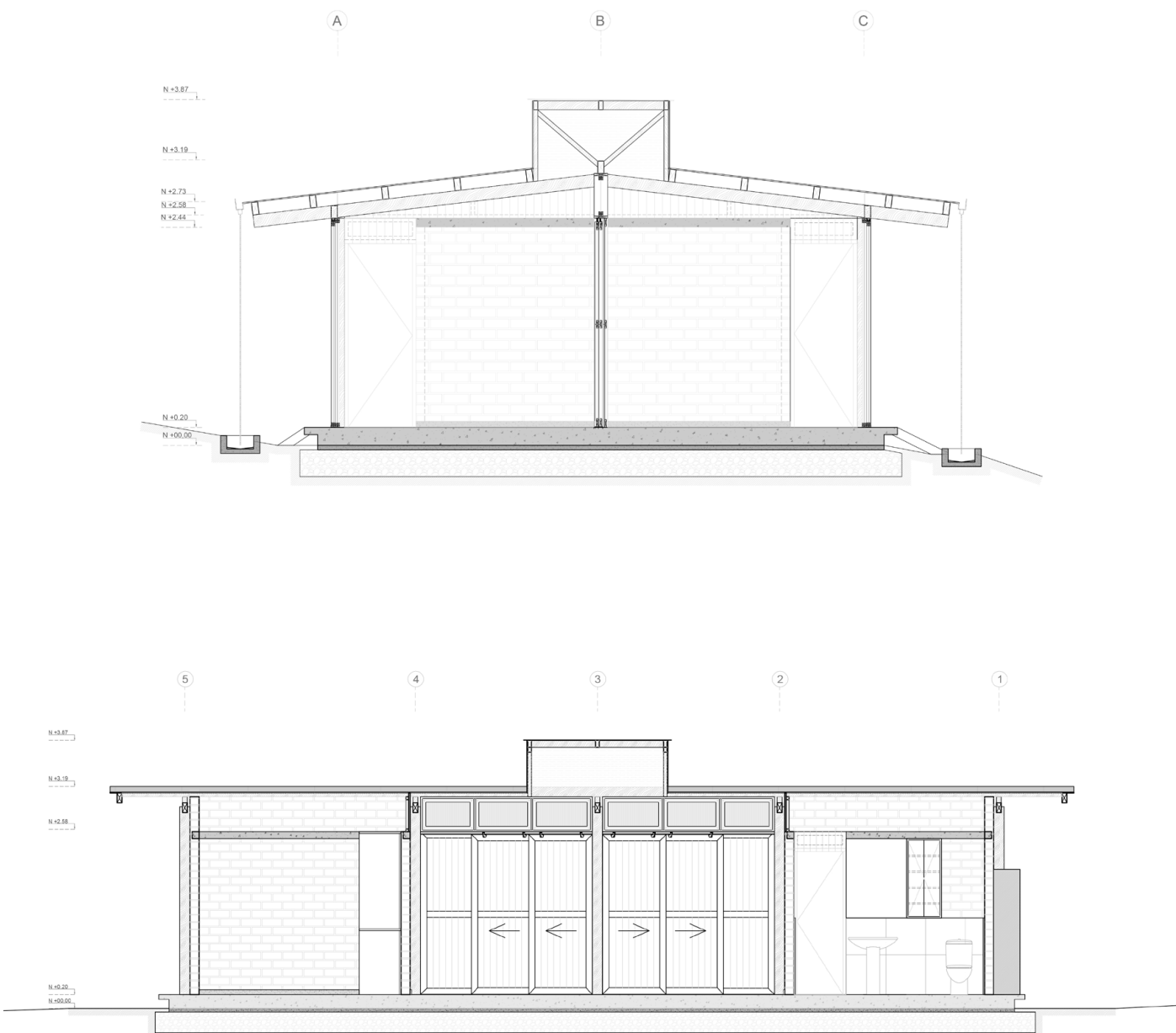






The precise construction system was influenced by the rudimentary wooden structures found on site, as well as Jean Prouvé's pre fabricated houses which informed us of the need to employ a repetitive post-beam system that would withstand lateral forces and that be easy to build.

The central column and its condition of fragility its accentuated by the skylight placed upon it, in that sense it resembles Kazuo Shinohara's understanding of structural parts as devices of stability and its consequent fragile singularity.

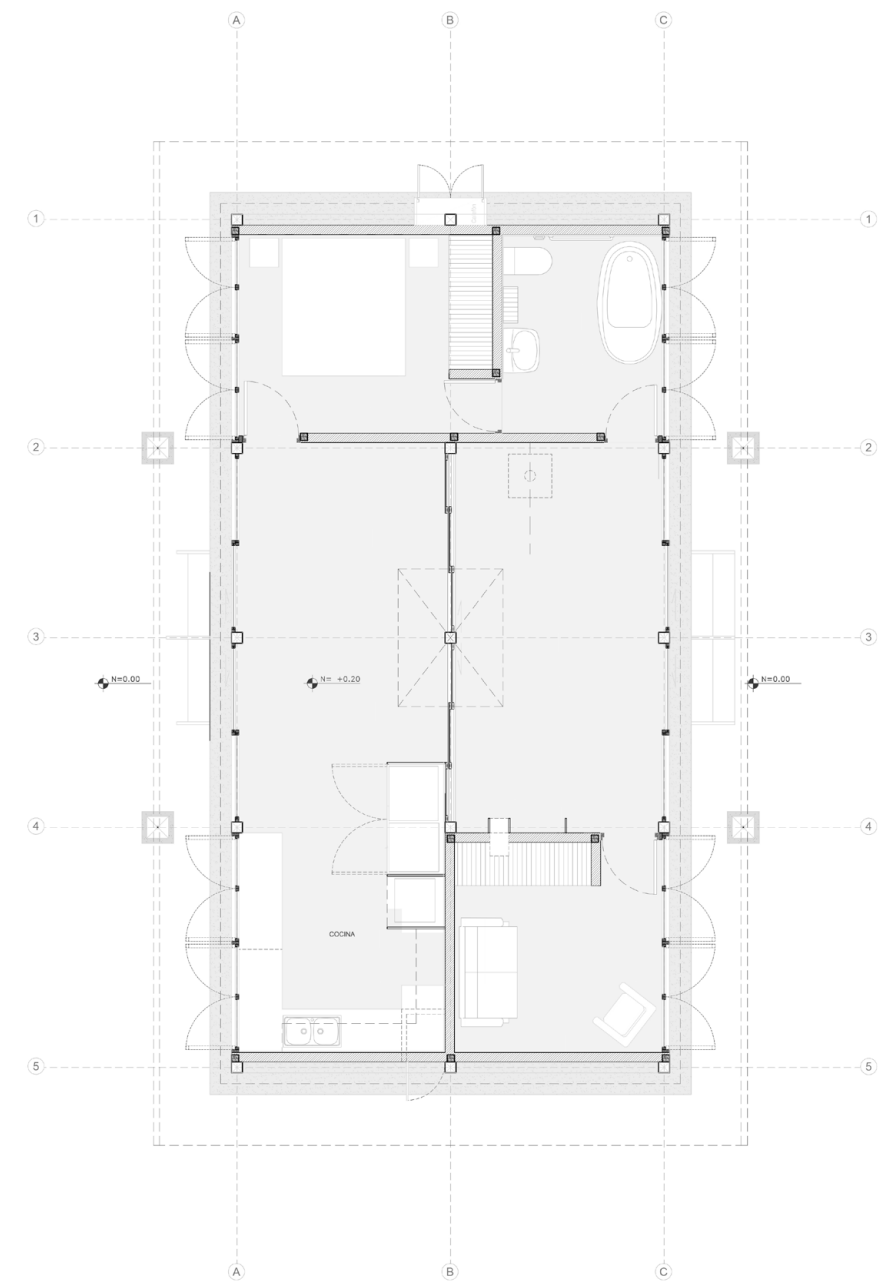


The structural assemblage was made by local craftsmen who developed the project by creating mockup models of every joinery found in the house. The confrontation of the proposed design with the actual construction of it with its budget limitations, and unexpected events, developed a complexity of detailing that enriched largely the initial proposal.











This project takes place in the historic center of Quito, a territory denoted by strange plot configurations, buildings of a different era, people reticent to leave the place and time. In this context, my firm was commissioned to develop the project of a permanent circus (contradictory to some extent) that would house the Social Circus, an initiative of the local municipality to tackle the growing unemployment among teenagers and to formalize crafts widely practiced currently in the city. The site offered us most inputs to operate, an existing protected house

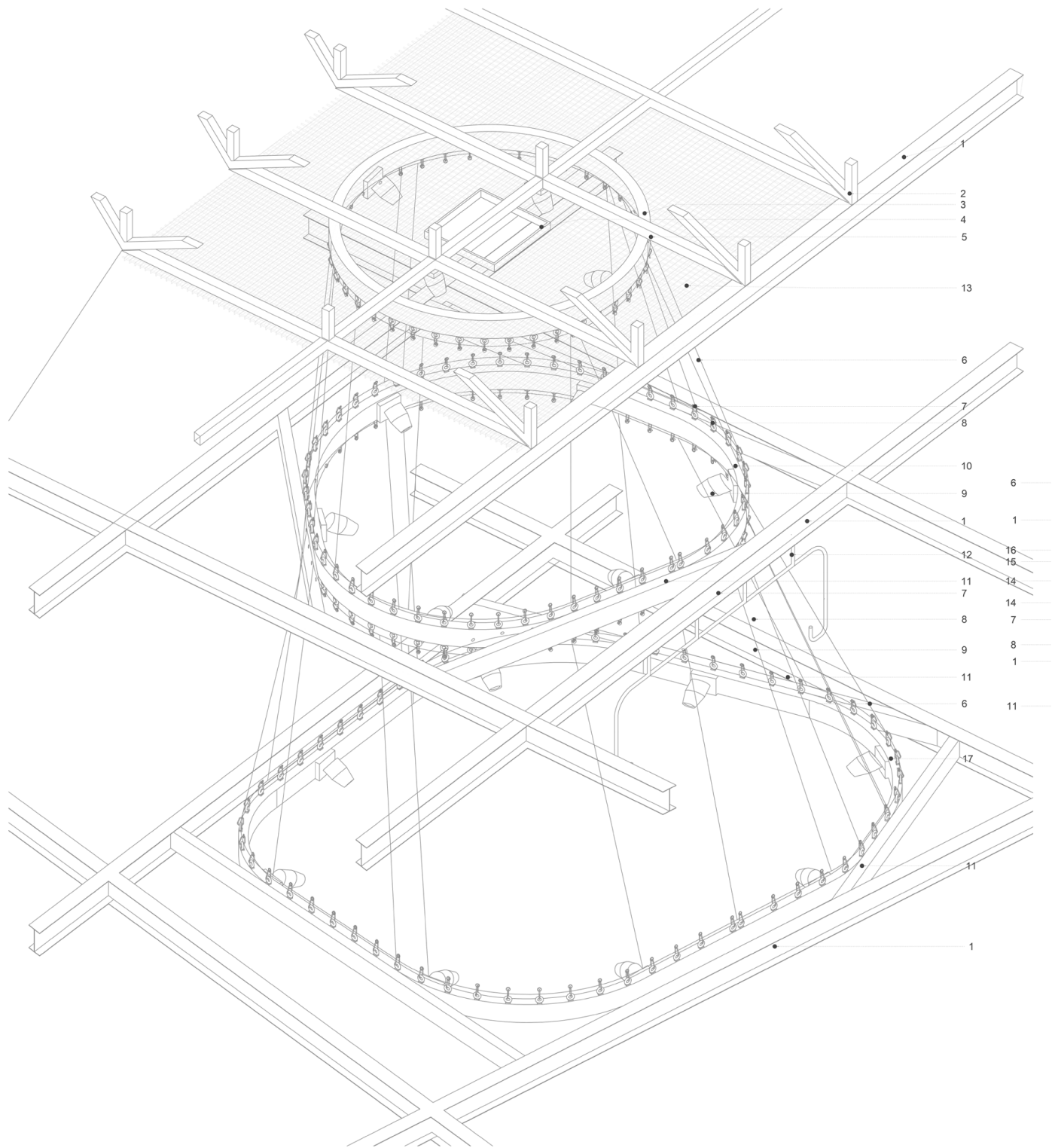
that serves as the main façade of the project. The plot itself had suffered many transformations over the years and as so its shape is highly irregular, so the program itself and the shape of it offered us insights to create a sequential order of rooms and elements that would fit inside the available space. The project aims to recreate the second half of the existing house by translating its shape into a structural frame that would accommodate the circus program around a central stage.

### 3 *Circus of Light:*

2023  
Unbuilt  
Lead designer/  
Project Manager  
Infrastructure  
Competition First  
Prize Winner





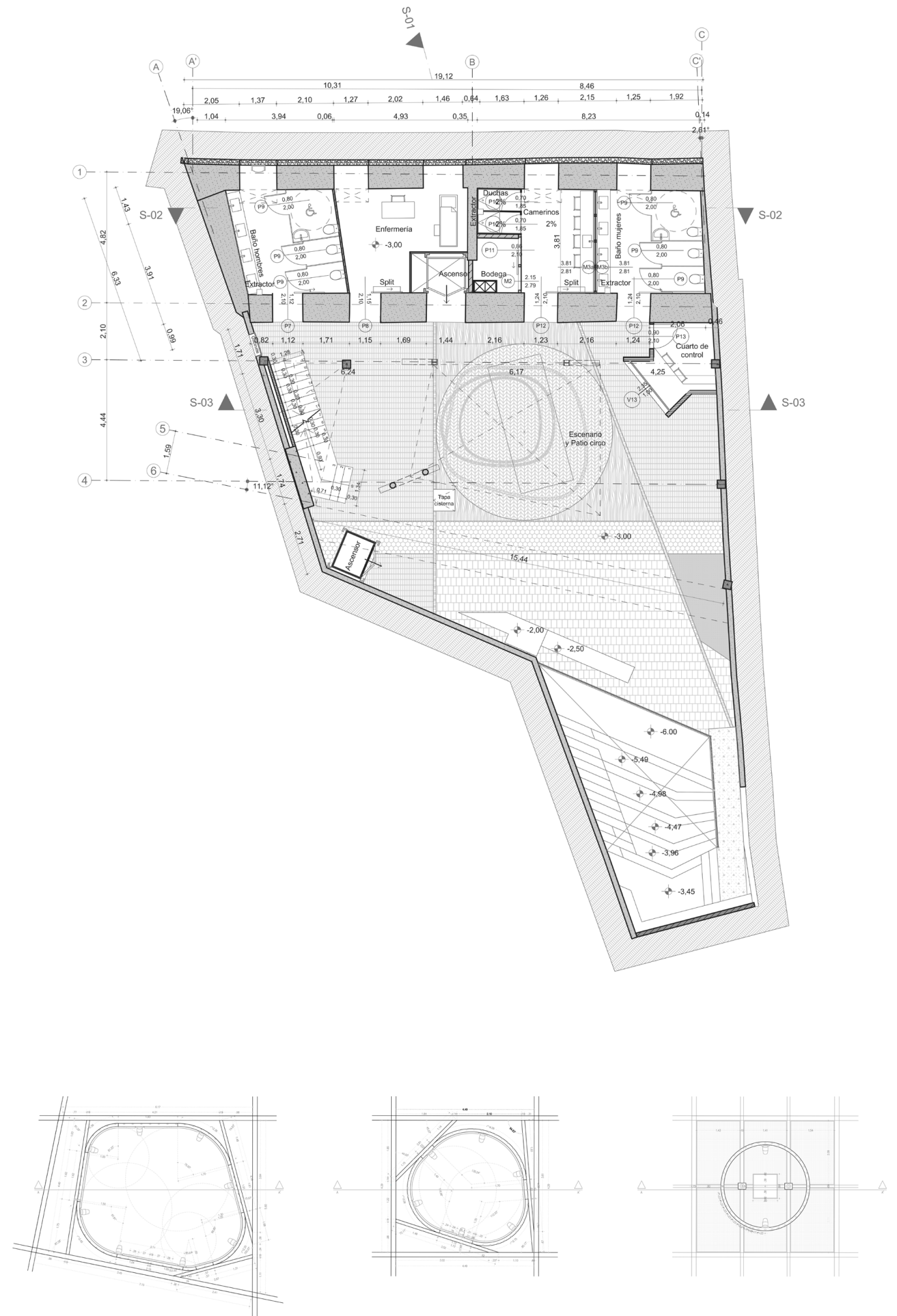






The intervention consisted of three main parts: the restoration of the existing house by revealing the texture hidden behind the plaster and repurposing every room in it to serve the new program, the addition of a structural frame that mimics the existing house but distorts it and an amphitheater hidden beneath the main stage. The main concern of the intervention tectonically was to preserve a reading of the three instances of it by understanding its material and spatial execution. The diagonal language of the giant trusses create a suspended reading of the new addition, an impermanent will is presented through material means

and envelopes the existing house that now serves as the background curtain of every event held inside the building. Inside the new intervention, we devised a giant tent that would enable performers to use height in their act. The tent is composed of three main rings of light that create lightness to the otherwise opaque fabric. The lighting system was located in every ring as so the tramway divided itself in three levels to optimize space and create new scenographic possibilities. The tent measures the giant void inside through the shape of a cone that can eventually be removed and leave air to roam freely inside the fragile addition.







In recent years, Medellín has experienced significant growth in both foreign and local tourism. This growth, among many other reasons, is primarily due to its vibrant nightlife, which promises endless possibilities and sleepless nights. Given the incredible and unexpected proliferation of these nightlife entertainment hubs, the municipality has found it necessary to restrict access to them through questionable measures, such as closing public plazas adjacent to nightlife clusters.

The first proposed \*Fun Palace\* model is developed based on the labyrinth archetype. The labyrinth conceals the Minotaur, or the archetype of the monstrous, the grotesque, or, in Carl Gustav Jung's terms, the shadow.

We ask ourselves if nightlife is the shadow of a city, meaning whether the idea of nightlife conceals its true essence. In this sense, the labyrinth hides the shadow or what we do not want to see. The confrontation proposed by this project serves as an urban mechanism that unveils the underlying layers of urban life, giving them a place or incorporating them as part of the city.

#### 4

##### ***Overgrown:***

A nightlife association  
or our attempt to  
design a public (and  
real) building in  
Medellín.  
2024

w/Aneesh Devi  
for Prof. Camilo  
Restrepo



This labyrinth conceals rooms that, on certain occasions, transform into desire. In them dwells whatever it is that we are hiding.

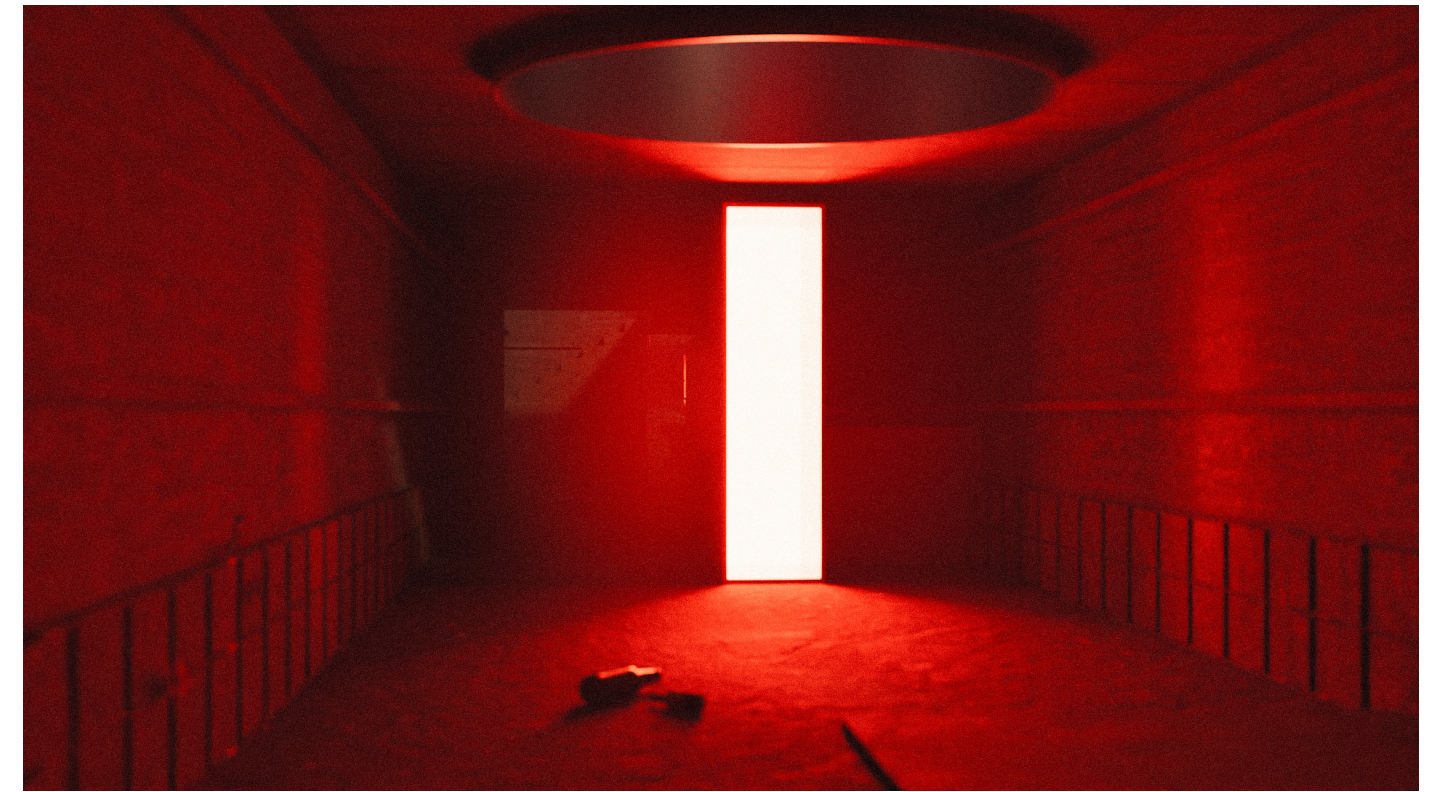
The labyrinth relies on three fundamental structures: four access plazas, seven layers of heavy compacted earth walls, and platforms that gather water and vegetation. Mapping them required an immense geometric effort, acknowledging that, in the end, distance and movement dictate their proper combination.

So that the labyrinth can truly conceal, time builds it while simultaneously complicating it. Its heavy walls fall prey to time, gradually crumbling and revealing layers, thus complicating the exercise of memory in ultimately understanding its inner workings.

At the same time, time leaves its mark on the intricate composition of gardens, which gradually shroud the structure until it becomes unrecognizable.







It could be said that I remain hidden most of the time, especially (but not exclusively) at night, and the labyrinth provides me with corners where the accumulation of bodies, light, and sound allows me to disguise myself in various ways.

The shadows and nocturnal gardens allow the distorted silhouettes surrounding me to become an integral part of my identity. The mechanisms that allow me to inhabit the labyrinth are light and

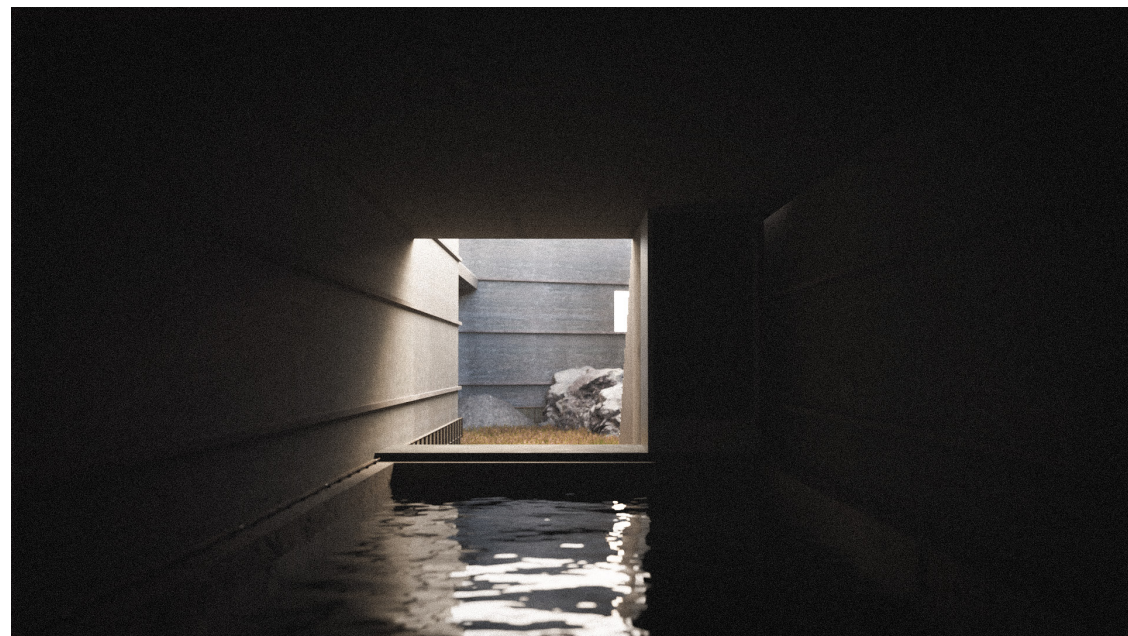
sound. The walls are perforated with light, and the sound shifts location periodically to either distract or guide anyone who might try to find me. Sound has the peculiar ability to shelter me and guide anyone who wishes to find me. The rooms reverberate in relation to the amount of air they hold.

The lights inside the labyrinth serve as a distraction, the rotating elements prevent any shadow to be the same twice.









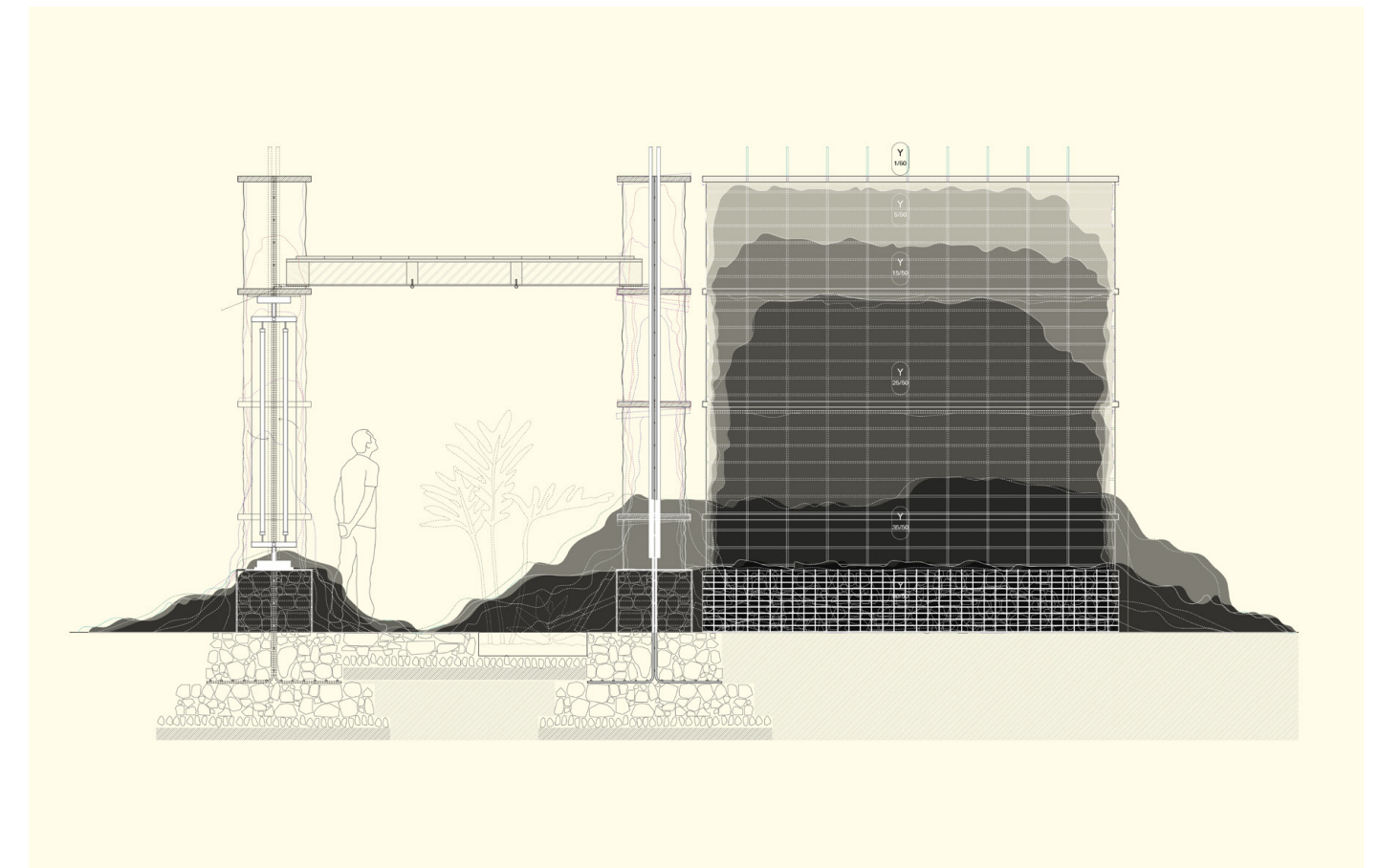
After traversing the labyrinth several times and unsuccessfully trying to uncover what it hides, I have managed to form a somewhat clear idea of its daytime and nighttime behavior.

However, I know that the rooms or galleries I encountered the first time may not correspond to those I visited the last time.

Similarly, I noticed that physical discipline and social adaptability (for the group dance) are also required to master the complexity of the movement pattern within. Beyond the entrance, the “detour principle” begins.

The available inner space is filled with the greatest possible number of paths, thus maximizing the time lost and the physical strain endured on the way to the goal.

The path to the center leaves no choice; anyone who can withstand the strain inevitably reaches the center. The experience is thus based on rules and is not hinged upon the subjective or the arbitrary. Alone at the center each person encounters himself or herself, a divine principle, a Minotaur, or whatever else the “center” may stand for.





It could be said about the labyrinth that it is almost impossible to escape its complex and perverse mechanism.

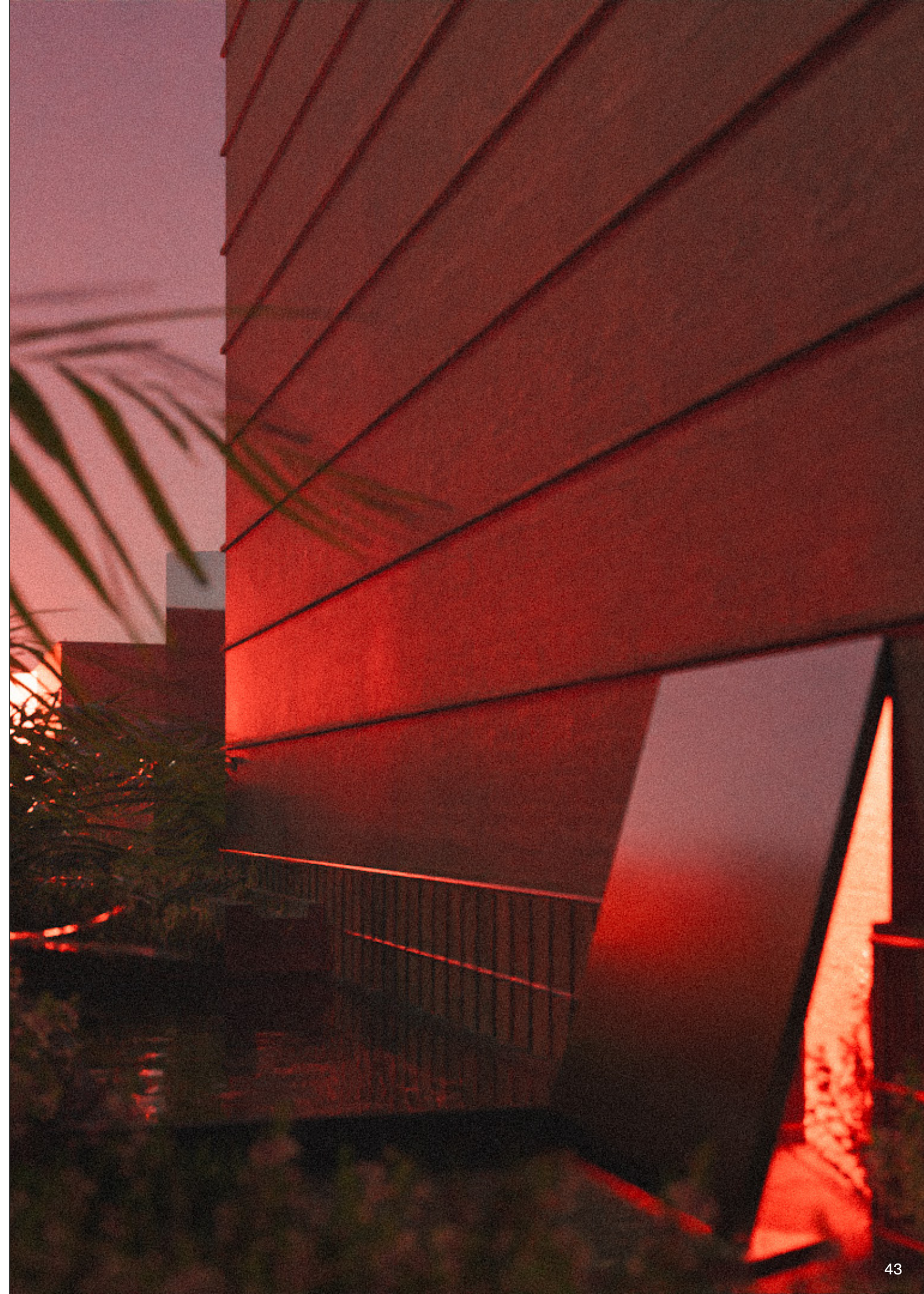
However, it is also true that if one pays particular attention to its fundamental components, one might discover a mechanism that allows for orientation and moving away from the center (or one of them).

Silence, or the absence of sound, is one of the mechanisms to avoid the center. The performative act of

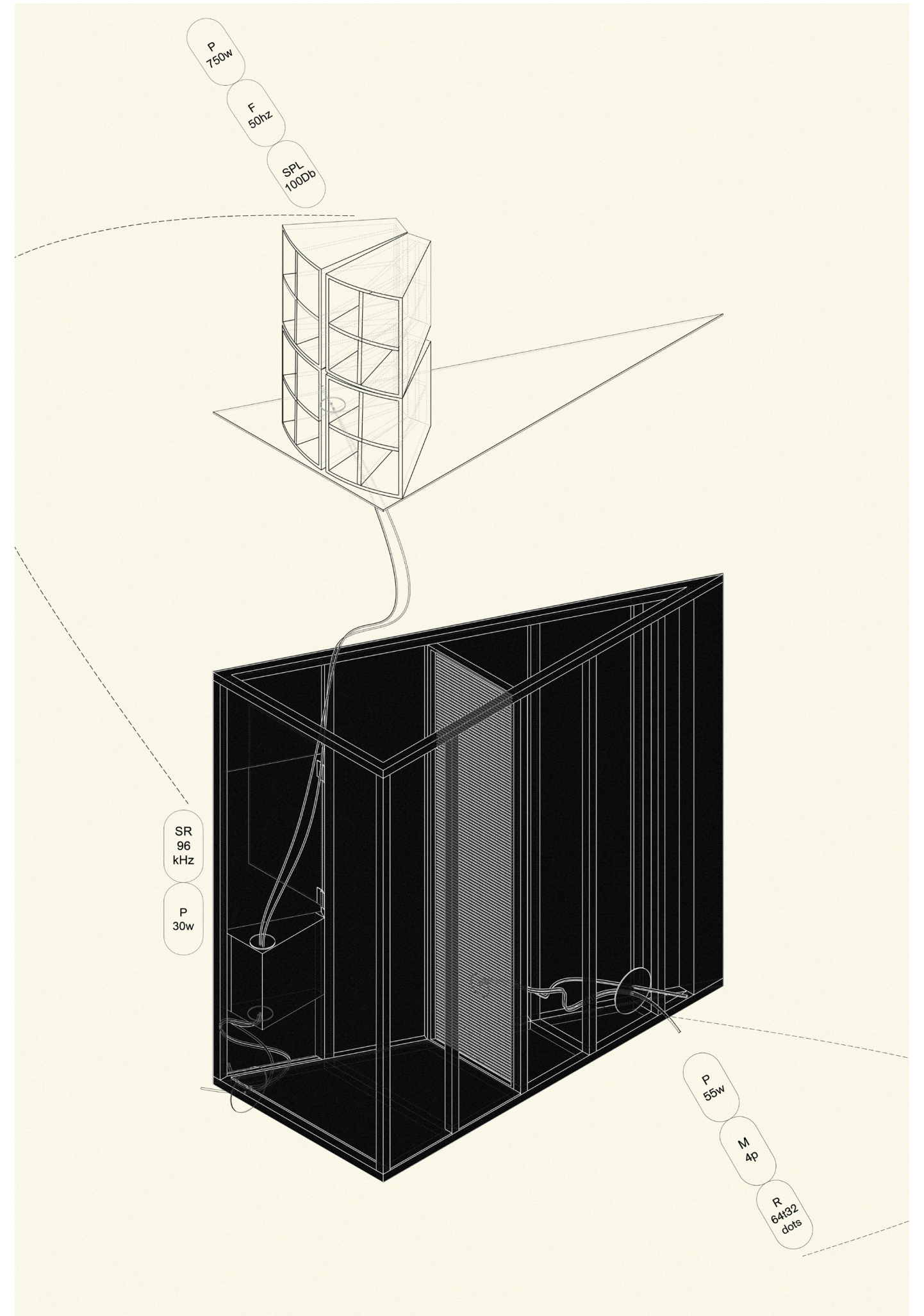
retracing one's steps will have to be replaced by the pursuit of silence.

Similarly, the labyrinth accumulates water at its edges. These spaces draw the initiate to wander through its endless galleries and become part of them.

The labyrinth, and the path out of it, depends greatly on its transformation over time. The labyrinth has always been a garden. There is no need to escape.











HELICOPTER VIEW

5

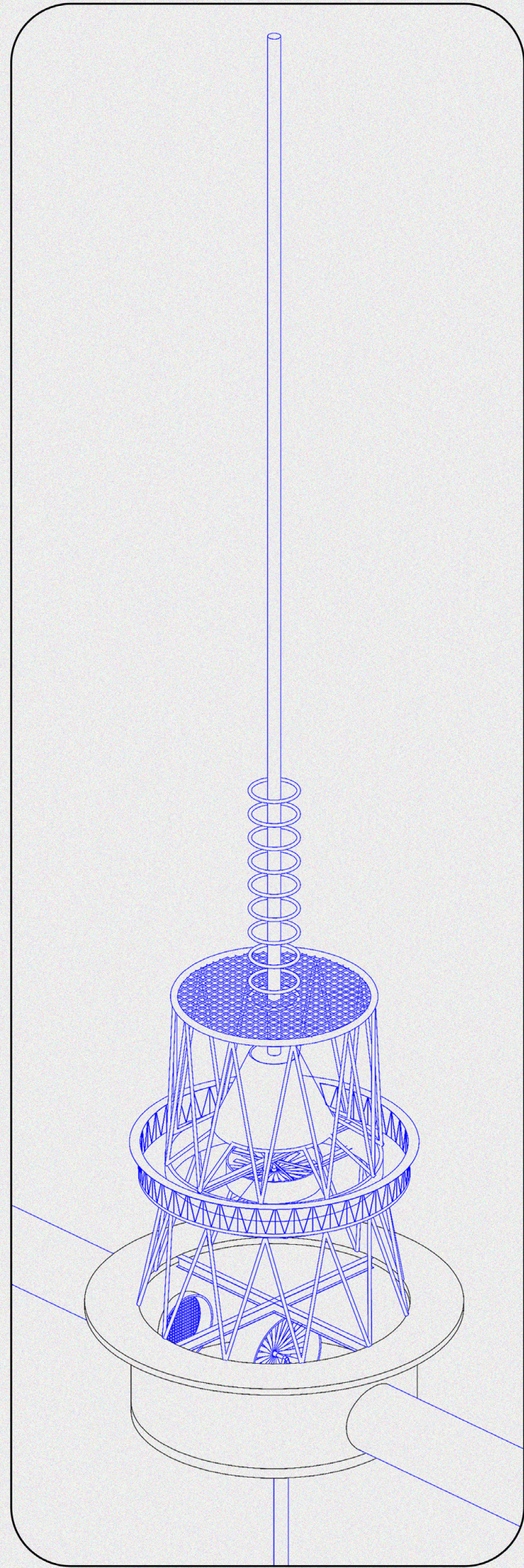
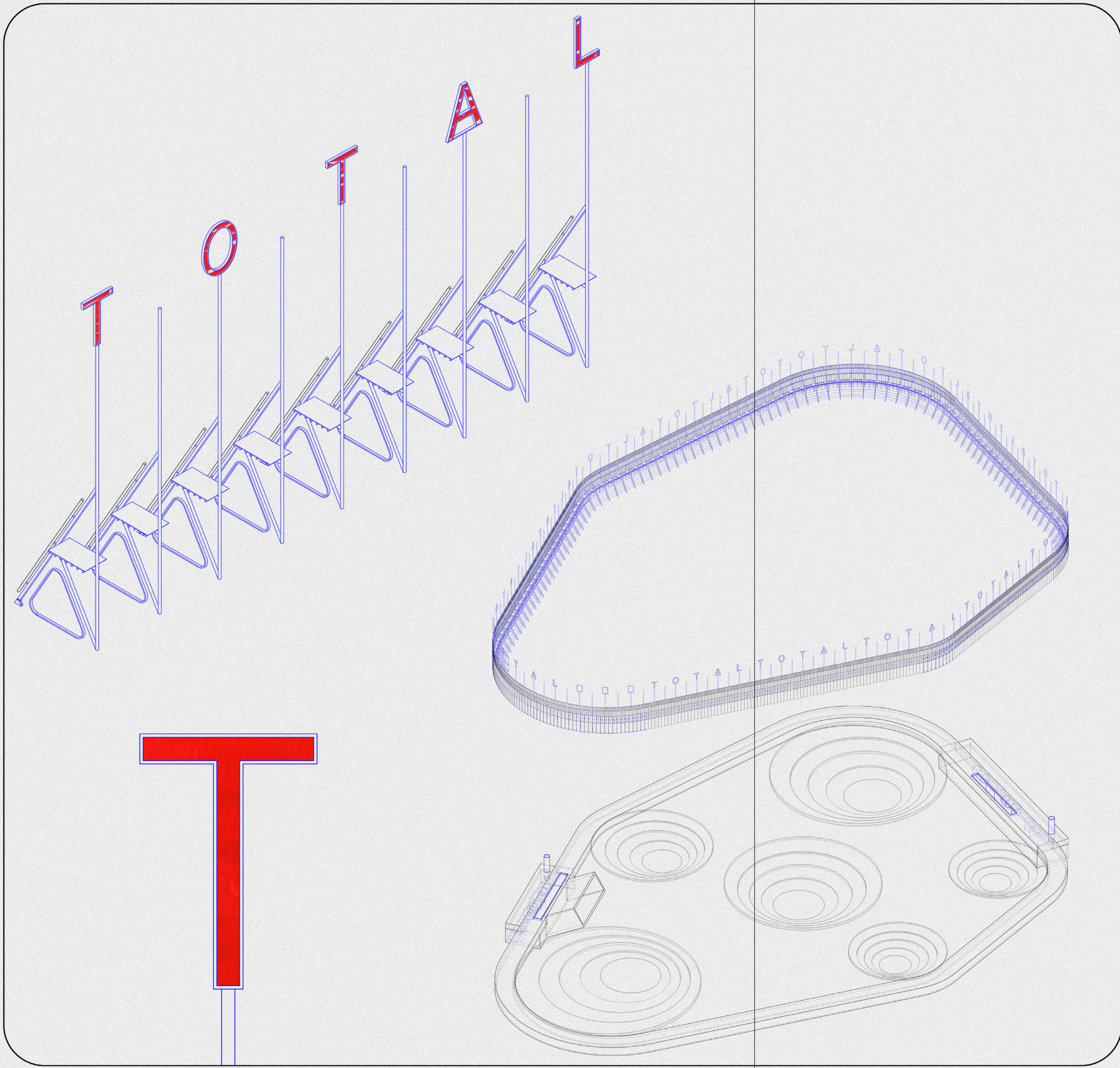
***The Total Model:***  
Heterotopia  
in the Texas desert.  
Self Deceiving  
device.

for Prof. Regine  
Leibinger/Stefan  
von Sauter

The "Oil Age" definitively transformed the Texas desert landscape; the remnants of the promise of infinite wealth are now deposited in contaminated zones and areas sacrificed permanently due to their high concentration of hydrocarbons. These conditions have affected the soil, the aquifer reserves in the area, and have eliminated all plant and animal species that have meet this new landscape. These sacrificed zones constitute the record of these entropic processes where capital, industry, and human intervention modified a landscape to the point of turning it into emptiness, useless, or a wasteland.

Environmental remediation processes have proven effective to some extent; however, the remediation of these sites only goes so far. The recovery processes of these territories now possess a different temporality than human processes, a planetary temporality that requires the absence of intervention to reclaim the now unusable and dead territories. These processes require definitively closing these zones and, through environmental remediation techniques, driving the natural processes that this new temporality will attempt to remedy.



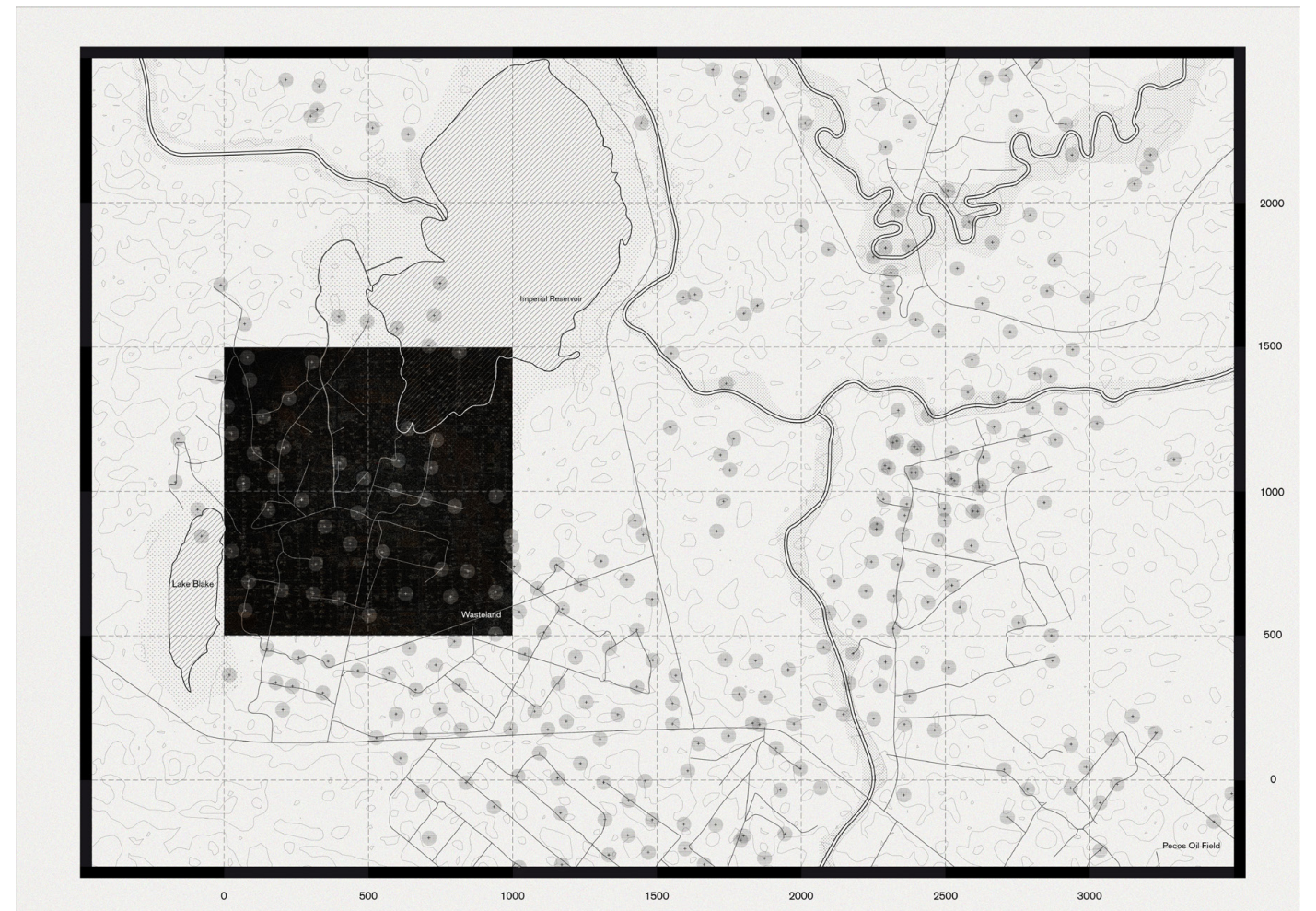
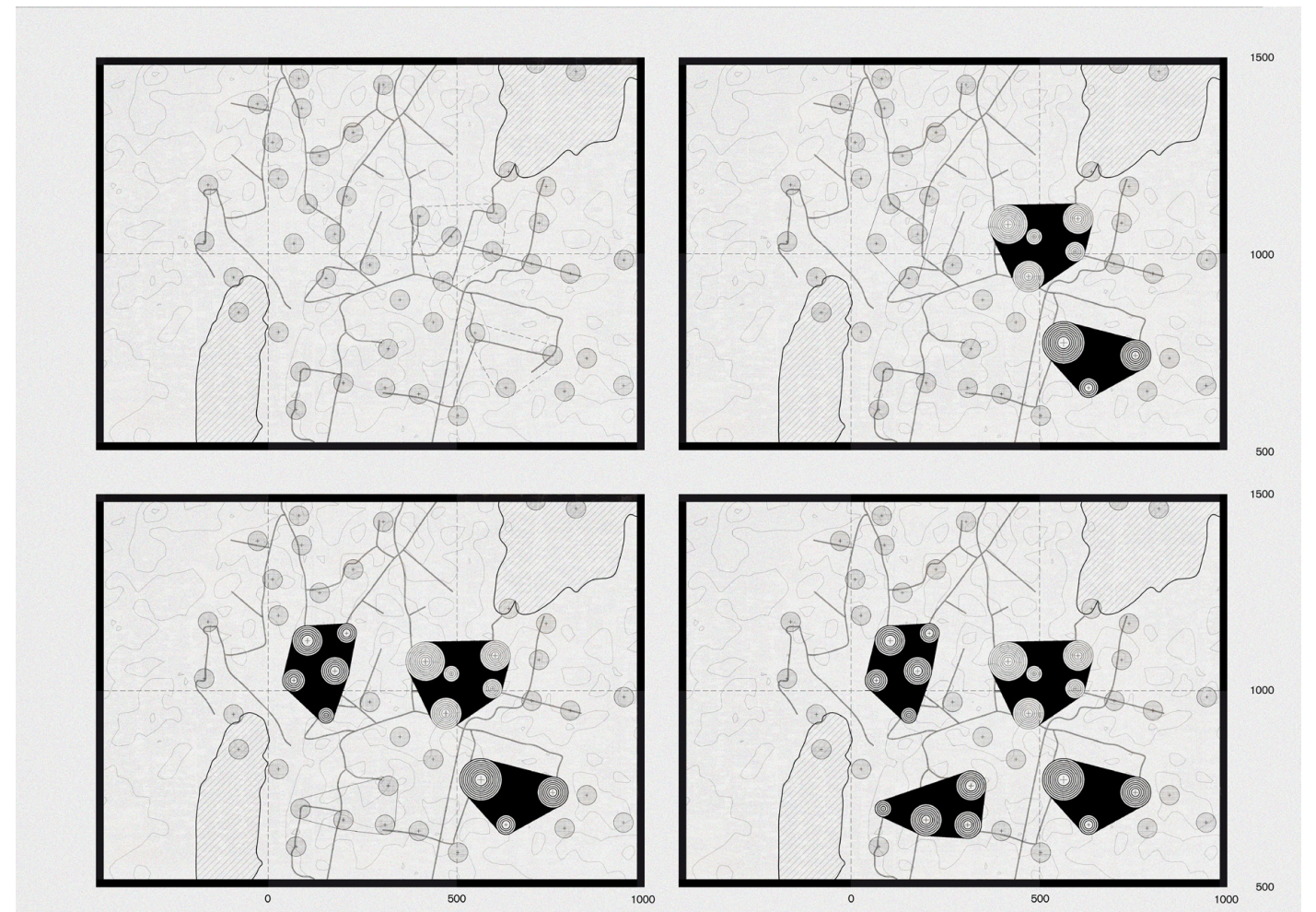






The sacrificed zones will become space-time voids, emptiness that will eventually contain most of Texas' oil fields. Gradually, this entropic virus will create restricted areas for human use; economic reparations will be required for the affected parts, and oil extraction will be replaced by geothermal energy extraction using existing drillings. These new empty, inhospitable, and temporarily relocated places hide in the desert; only their red letters illuminating the night can be observed, promising to engulf everything.

No one knows what lies within; only the amount of steam emanating from their towers can be observed. These towers accumulate minerals from the Earth's inner layers, bringing the inner landscape to the surface. To some extent, these towers will render the mechanism unusable after 200 years, when these territories are released, and none of us can witness their rediscovery.











## 7

### ***The Jaeren Route:***

Three small  
interventions on  
one of Norway's  
scenic Routes.  
2024

w/Maria Ferrari  
for Prof. Luis  
Callejas

Our project for this studio focused on reevaluating the conditions under which scenic routes conceive each intervention in the landscape as a distinctive element that sets itself apart from others. In that sense, we chose the Jaeren Scenic Routes as a field of experimentation, contemplating the best way to approach the route in its entirety, aiming to narrate the journey from

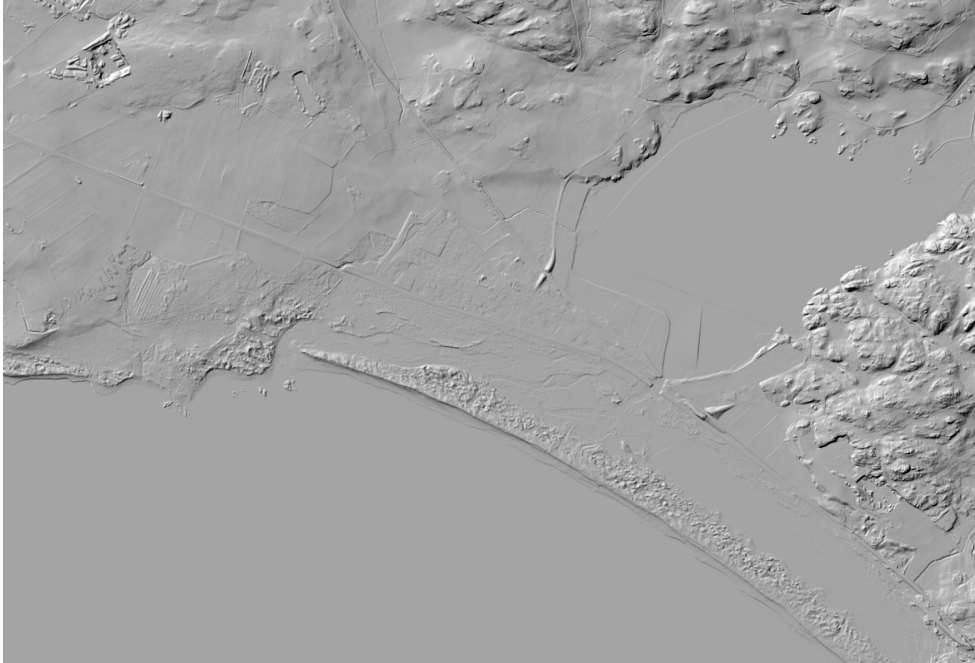
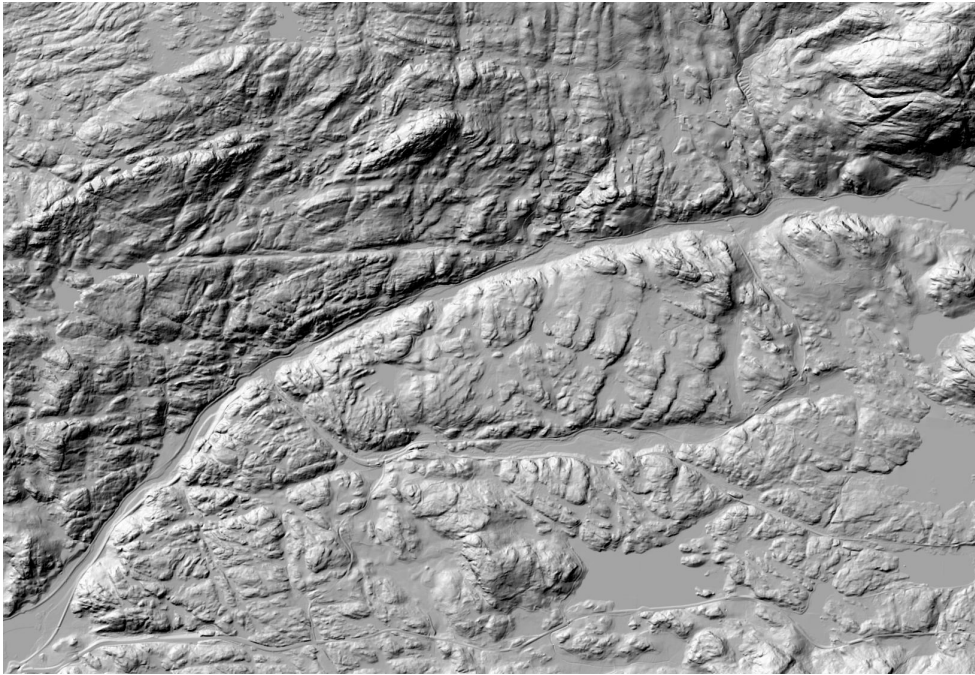
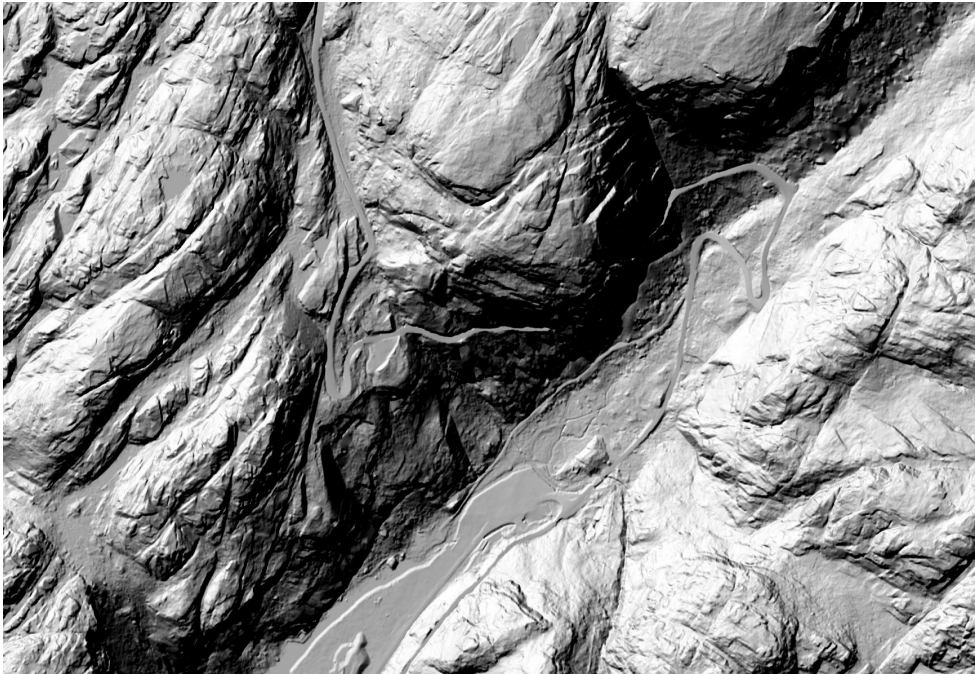
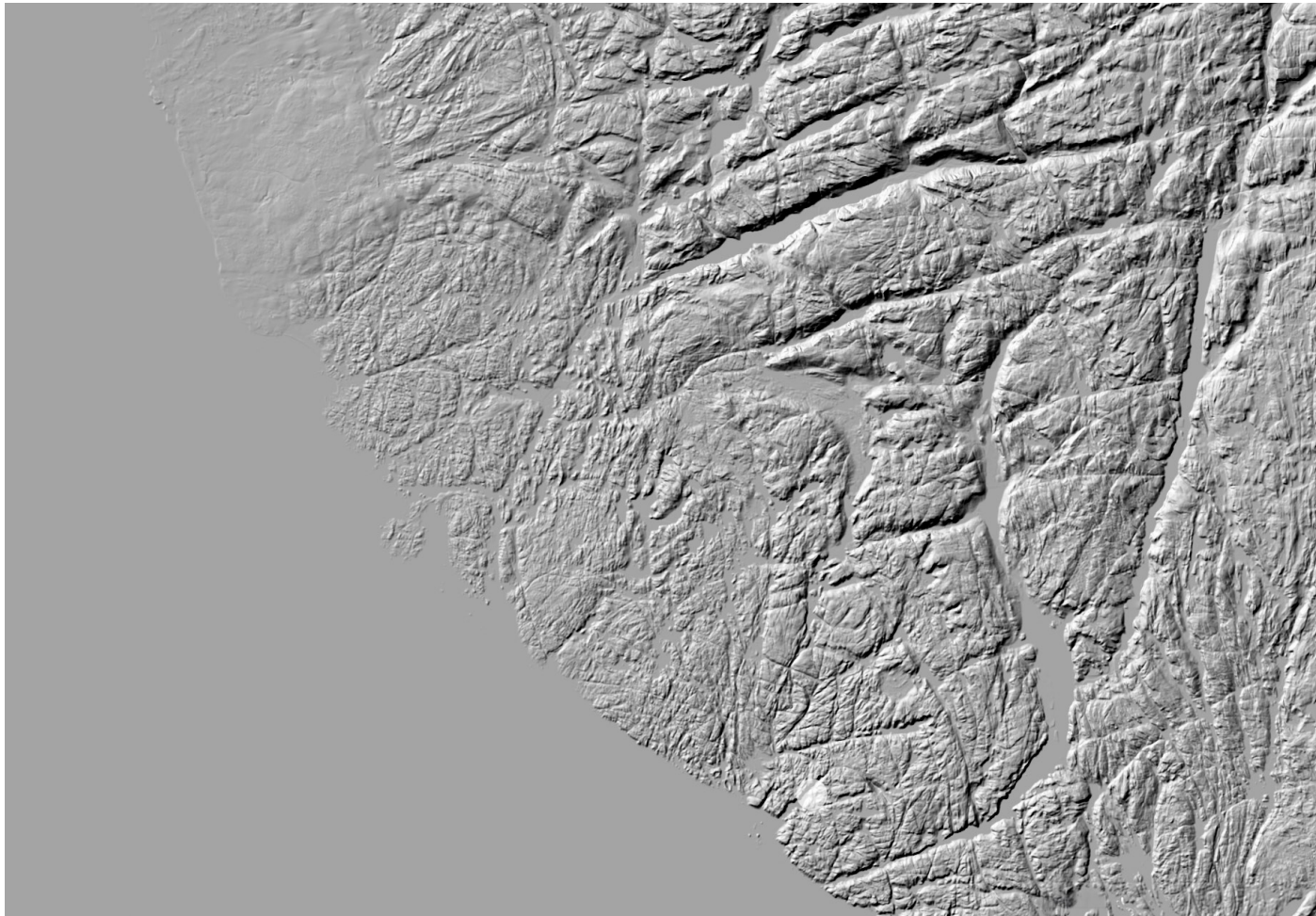
the GEOPark to the coastal area of Jaeren. The landscape of the route is characterized by the transition from predominantly rocky terrain to a coastal landscape in Jaeren.



- I. Jossingfjord - The Mountain Flag
- II. Brusand - Road Infrastructure
- III. Refsnes - Dune Fences

We propose two interventions to begin and end the route, as well as infrastructure to enable transit and connection between the two points. Both projects make use of the territorial phenomena encountered. In the first, the mineral composition of the mountains, where Anorthosite

predominates, a compound present on the surface of the moon, and in the second, the formation of dunes that protect the coastal boundary and surrounding constructions and crops. In the three exercises carried out, we understood infrastructure as the starting point to develop interventions that formulate a new landscape, revealing territorial and material conditions as well as narratives and cultural aspects.

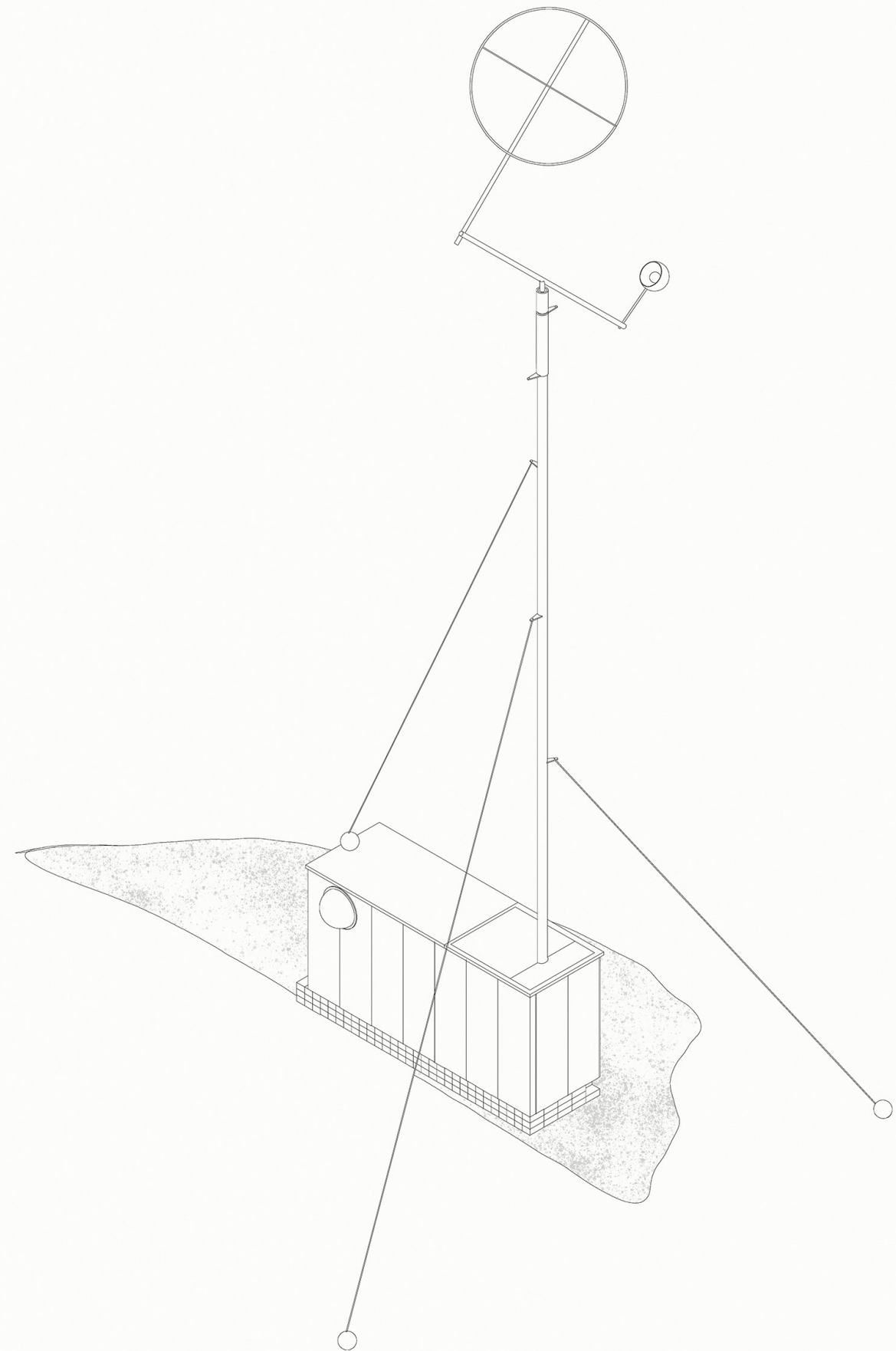




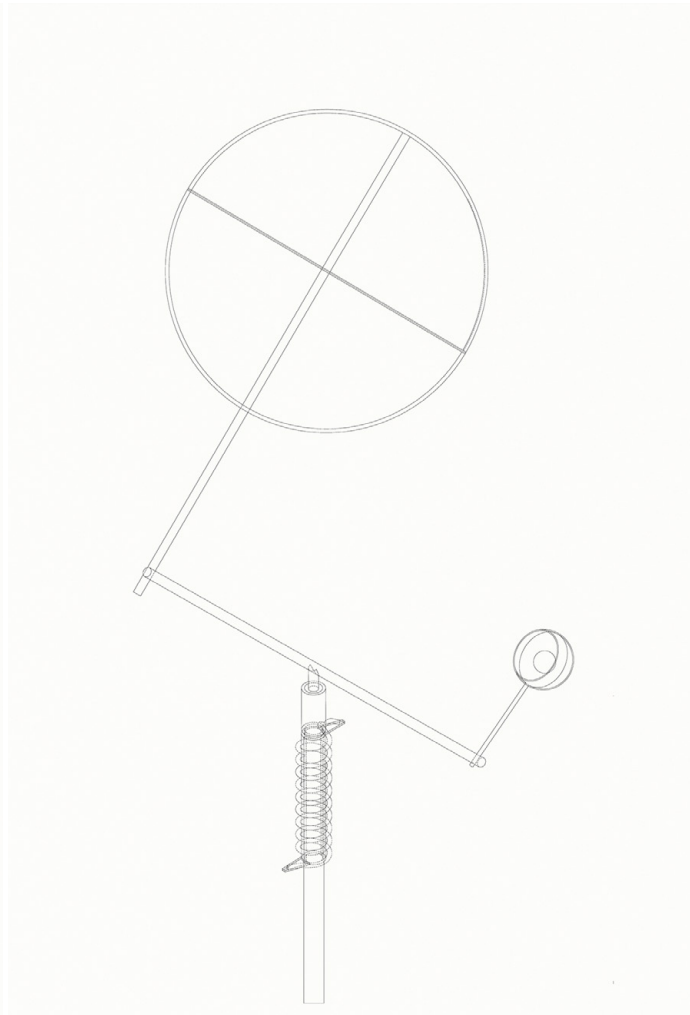
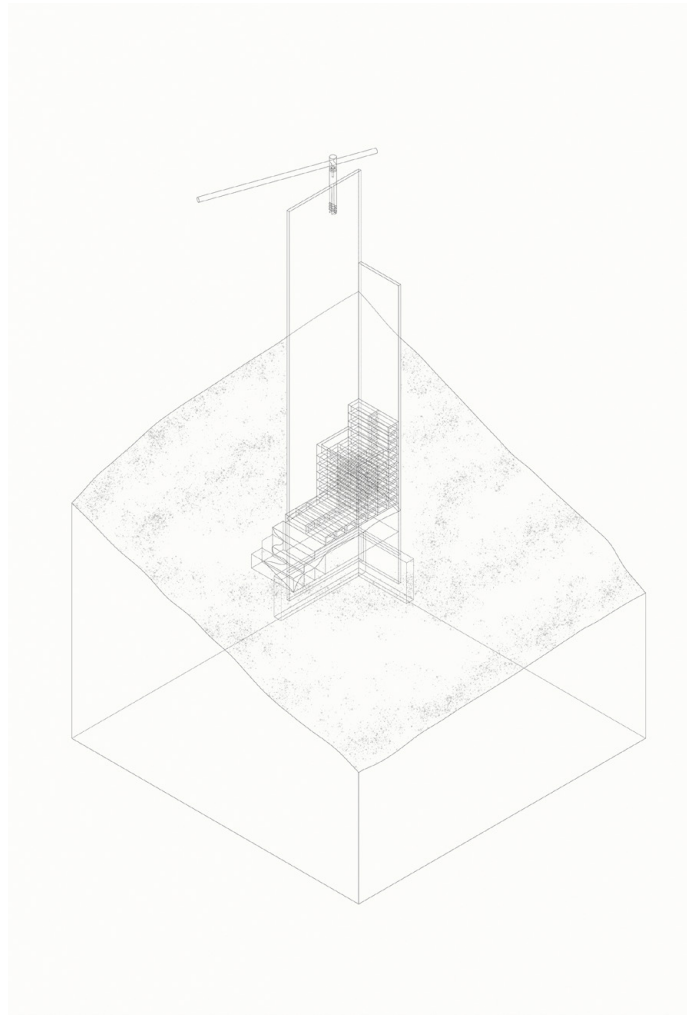
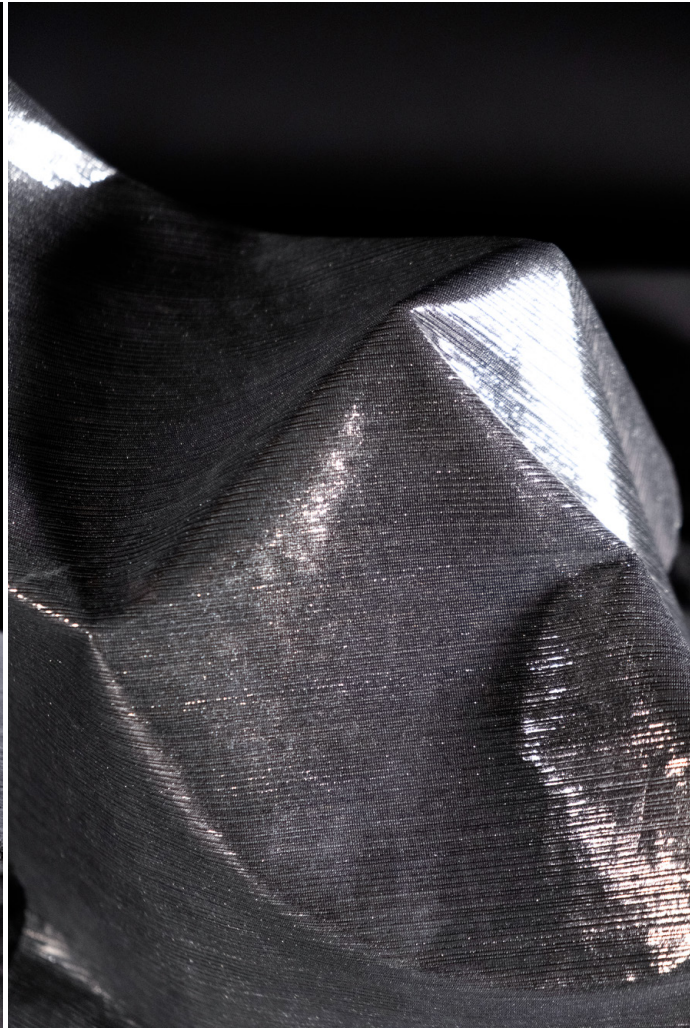
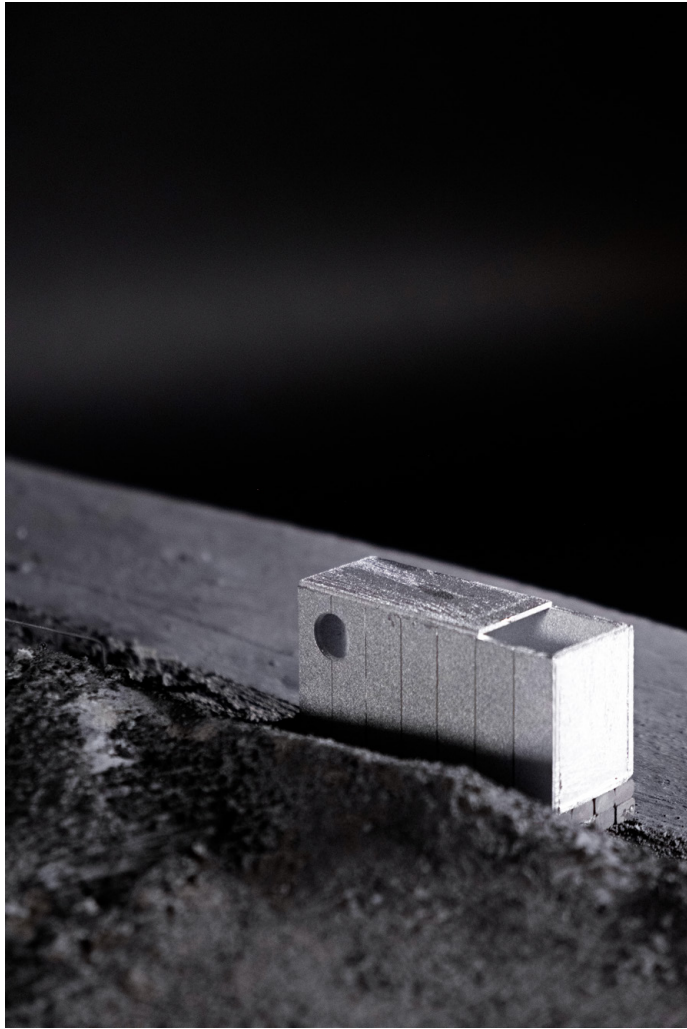
## I. The Mountain Flag

The intervention engages with the rugged stone environment through a dynamic relationship between the textile, which transforms into a mountain-like form, and the “mirage” of its extension across the landscape. A “scatter” strategy informs the program’s distribution, ensuring a balance among the dispersed elements that together form a cohesive whole. Carefully assembled support points anchor the textile, creating an interior space while allowing for its movement, particularly in response to the shifting conditions of Jøssingfjord.

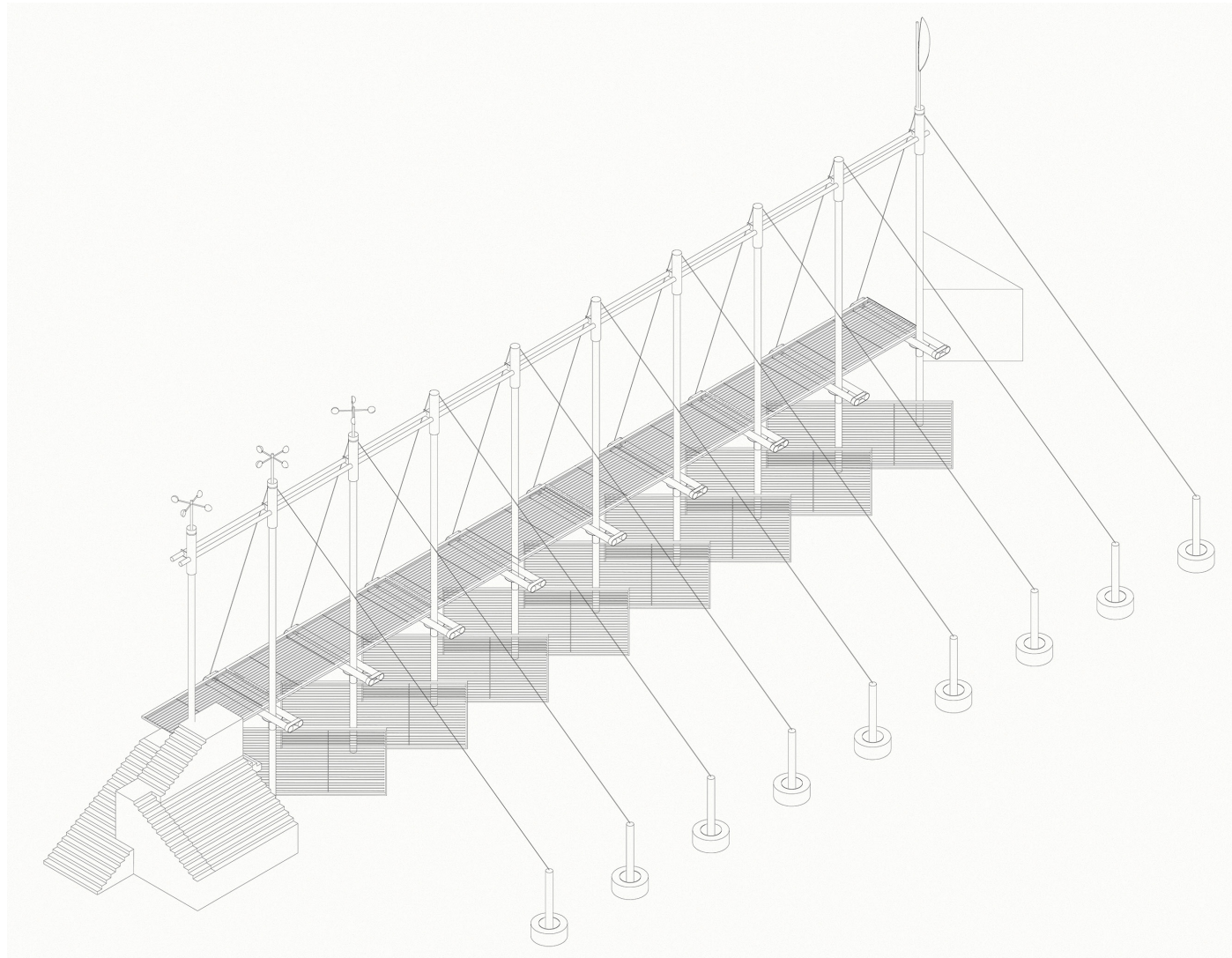
This interplay is further stabilized by the pole that crowns the ensemble. Near the table, the horizontal and restricted view shapes a distinct spatial experience, while functional elements—including the outdoor sink, furnace, and table—integrate with the surrounding site. Additionally, the bathroom blocks, positioned at the entrance and along the stone divider separating the parking area from the intervention, contribute to the spatial organization and overall functionality of the project.











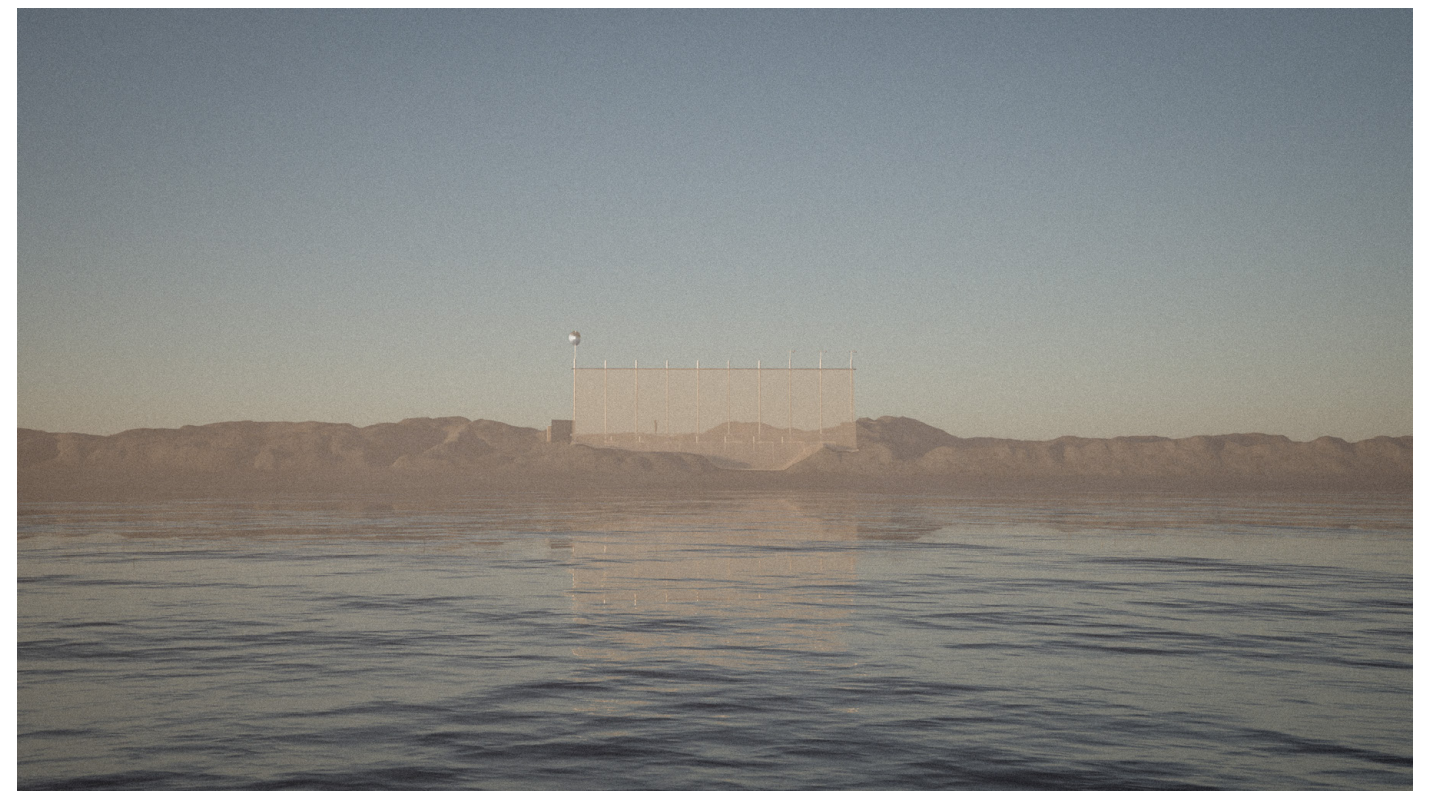
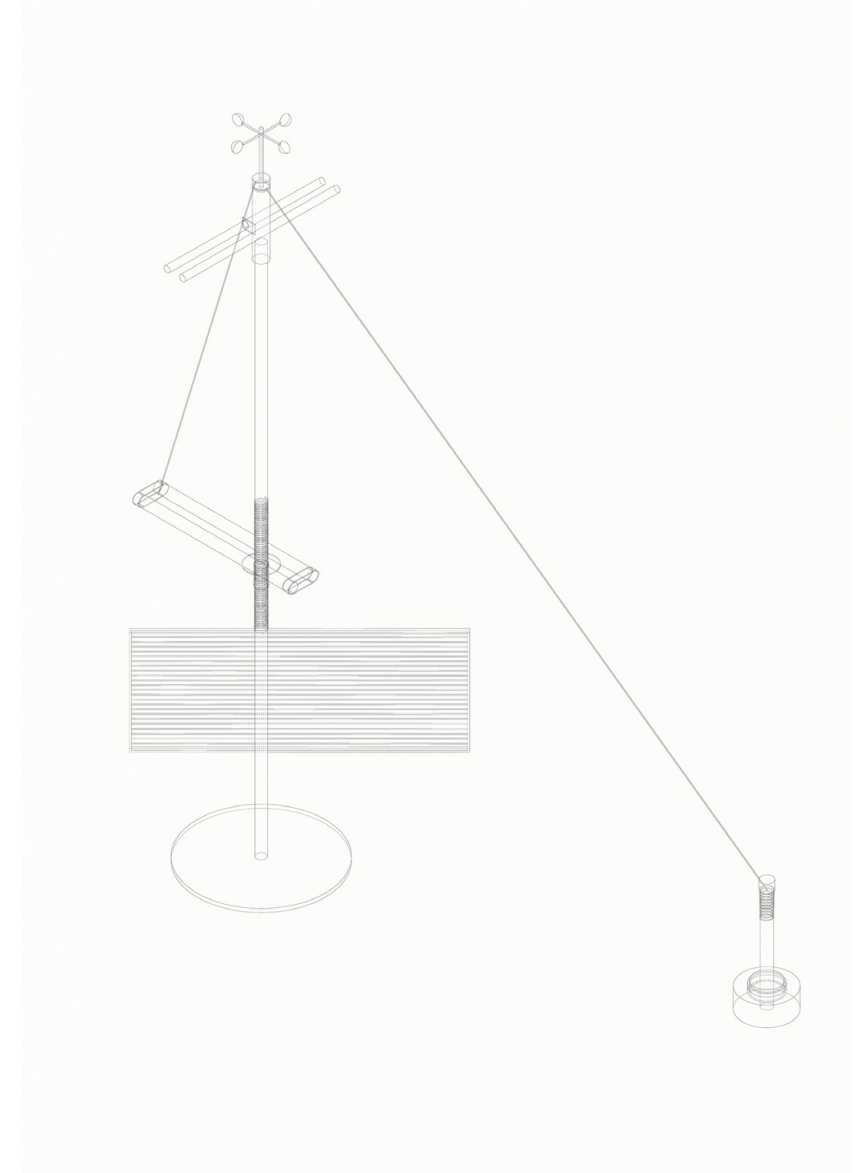
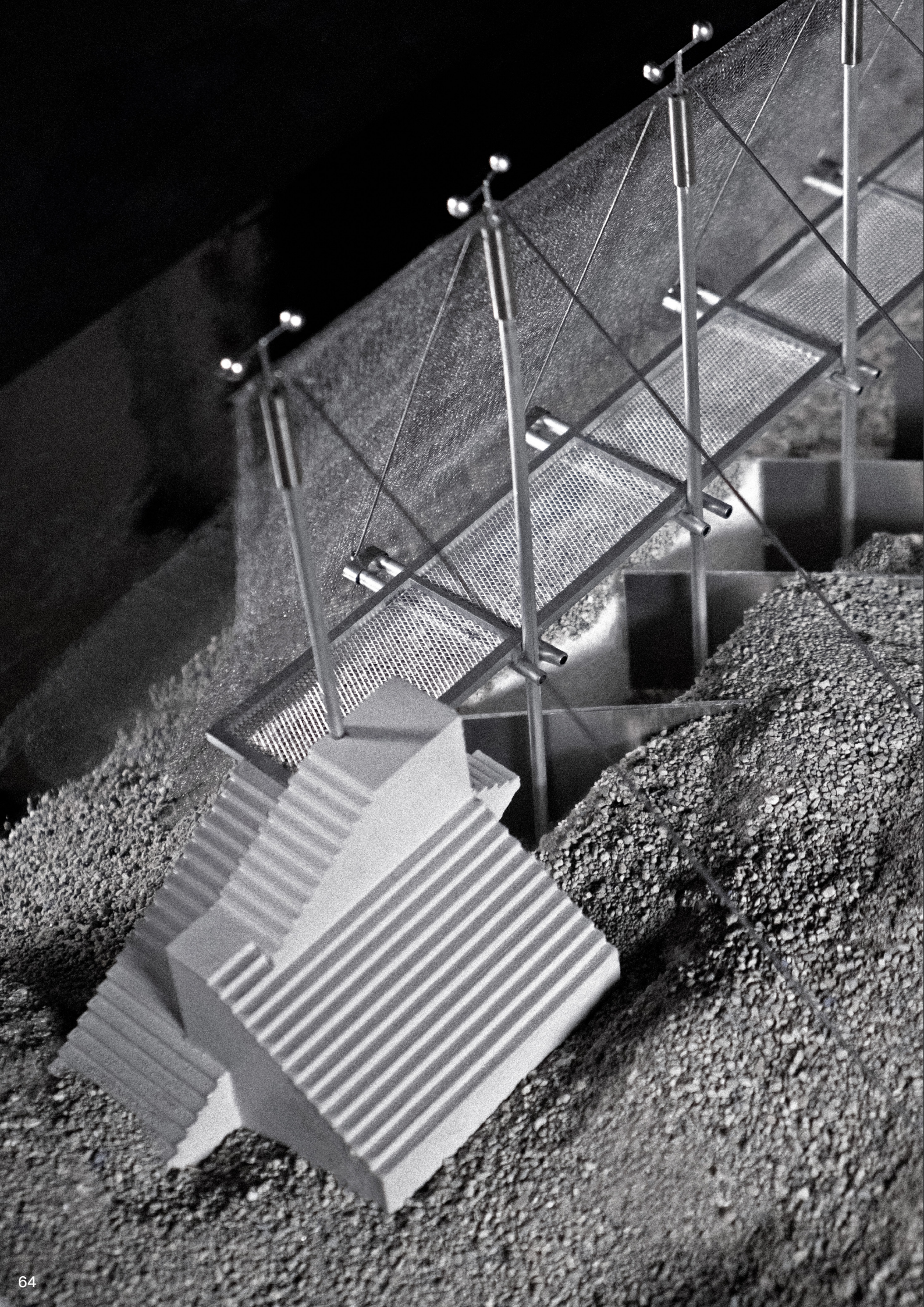
## II. Refsnes Sand Fences

Refsnes, located at the end of the Jæren route, faces constant dune erosion due to strong coastal winds, necessitating an intervention that both mitigates wind movement and facilitates sand accumulation. To address this, the project introduces a system of dune fences strategically positioned perpendicular to the wind, allowing sand to gradually build up while protecting nearby constructions and agricultural fields from erosion. This coastal infrastructure is designed to stabilize the artificially constructed dunes over time, reinforcing the natural landscape. A central element of the proposal is an adaptive platform

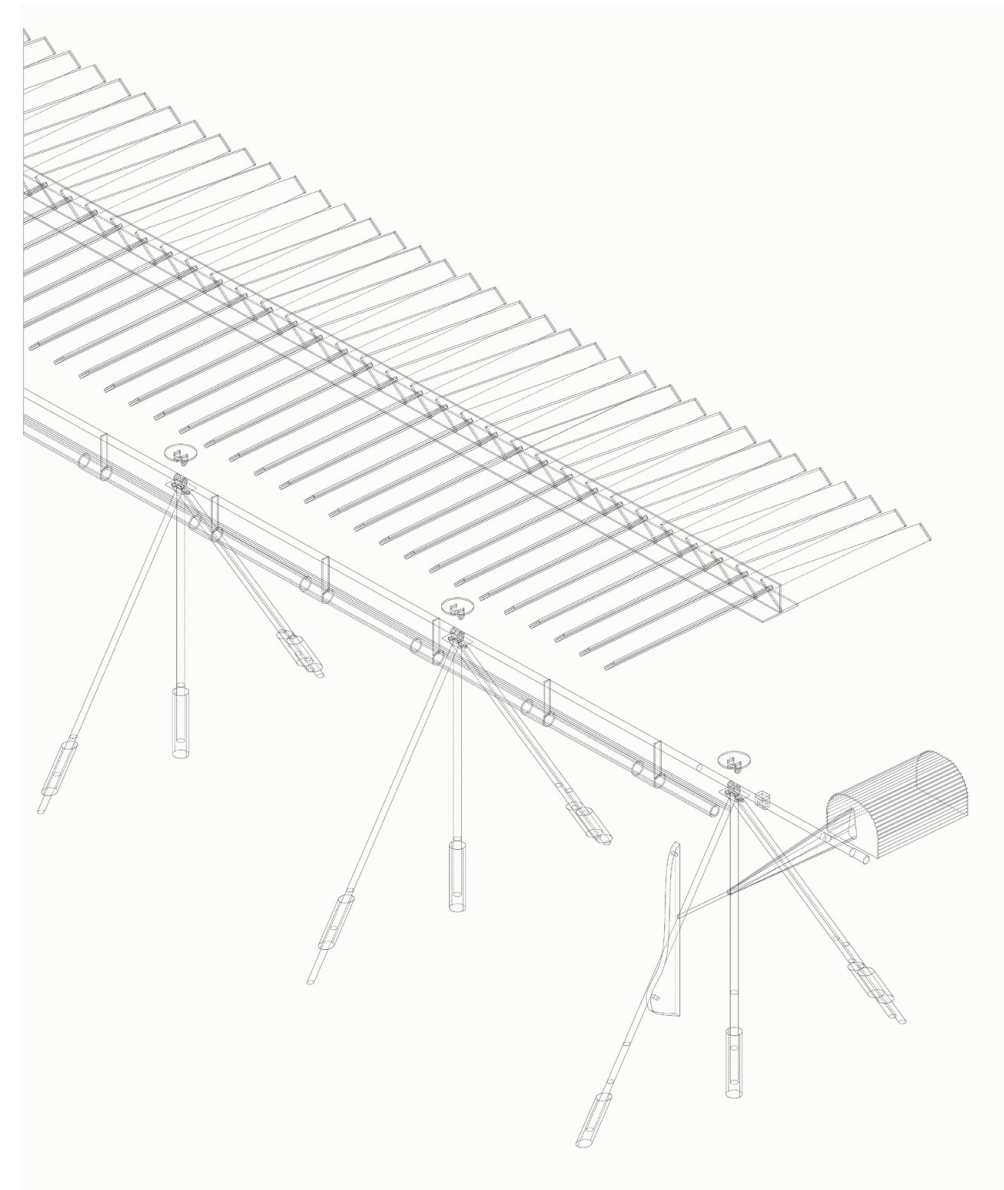
that changes height in response to the shifting dunes, regulated through a system of turnstiles that enable a slow and controlled adjustment as sand accumulates. Additionally, the project integrates anemometers and a reflector, serving as navigational aids for boats and surfers approaching the coastline. Understanding that sand will inevitably encroach upon built elements, the stairway leading to the platform is designed with this gradual coverage in mind. As the sand buries certain steps over time, the monolithic stairway becomes a temporal marker, visually capturing the landscape's evolution and the ever-present dialogue between wind, sand, and built form.











### III. Brusand's model for road infrastructure.

This road infrastructure typology is designed to engage with the experience of speed, integrating movement, light, and safety into a singular intervention. Studies on the light reflected by passing cars reveal how these shifting illuminations can inform drivers in other sections of the route, creating a dynamic visual system. The proposed object operates in three distinct states, ensuring its adaptability to varying road conditions. It functions simultaneously as a shelter accommodating different programs, as signage guiding travelers, and

as a mechanism for preventing rock slides. Its structural installation allows for three distinct positions, with a counterweight system enabling free rotation, permitting seasonal or situational adjustments to its functions. Additionally, the designed fins facilitate a bidirectional reading of the vehicles in motion, enhancing the interaction between the infrastructure and the road users. This integration of speed, light, and adaptability transforms the object into a responsive element within the landscape, seamlessly merging utility with the aesthetics of motion.





The villa, traditionally conceived as a succession of enclosures, raises fundamental questions about privacy, spatial hierarchy, and the negotiation between domestic life and urban representation. Is the garden an enclosed space within a system of interior rooms, or does it blur the threshold between inside and outside? The execution of asymmetry plays a crucial role in this dialogue—while the exterior presents a symmetrical and serene façade, the interior unfolds in an asymmetrical arrangement, shaping the experience of domesticity in contrast to its urban image. In this sense, the villa's interior becomes a reflection of social relationships, a spatial manifestation of contemporary domestic life. Rather than a static collection of private spaces, the

home emerges as a dynamic matrix of rooms with varying degrees of privacy, prompting an investigation into how these gradations can be measured in a contemporary way. The objective is to find an optimal balance of interactions—a socially “well-tempered” environment that fosters both intimacy and chance encounters. By maximizing accidental interactions and creating a typology of spatial encounters, the villa transforms into a labyrinth of possibilities, where architecture orchestrates moments of connection. At its core, a central courtyard made not of walls but of people stands in stark contrast to the inner world, reinforcing the tension between openness and enclosure, between solitude and collective life.

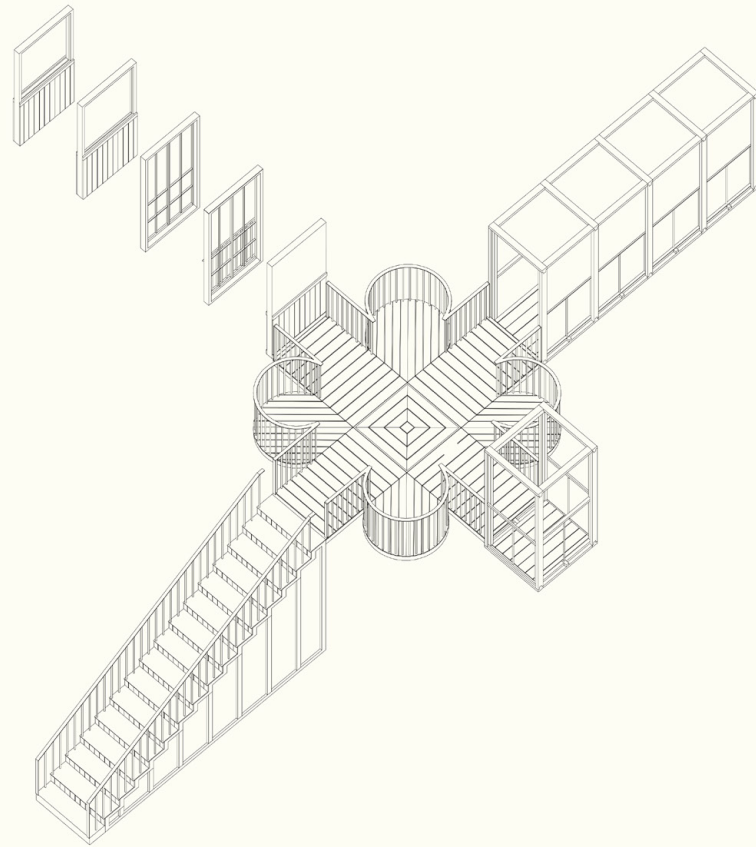
## 7

### *The Domestic Labyrinth:*

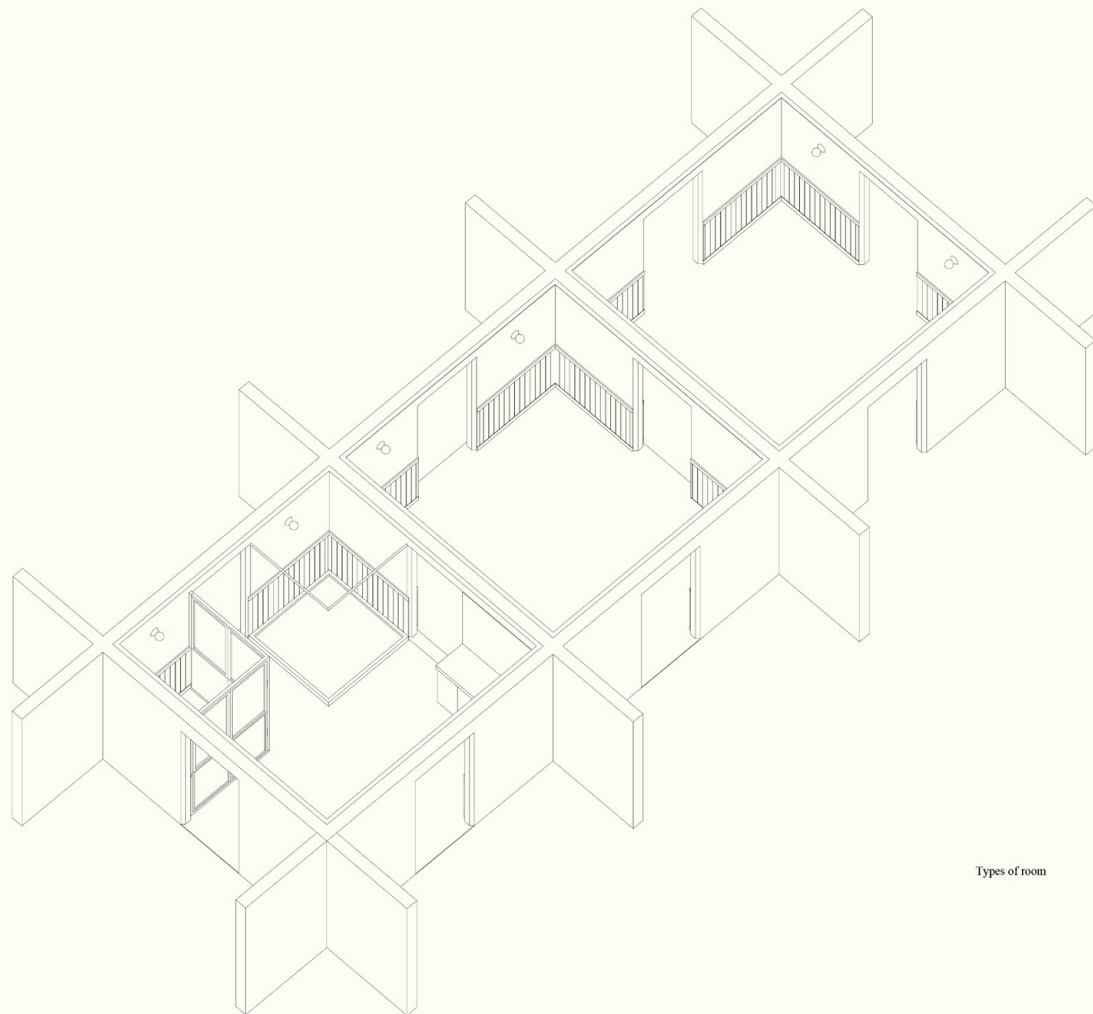
A villa of incidental encounters in Zurich.  
2023

For Prof. Vittorio Lampugnani

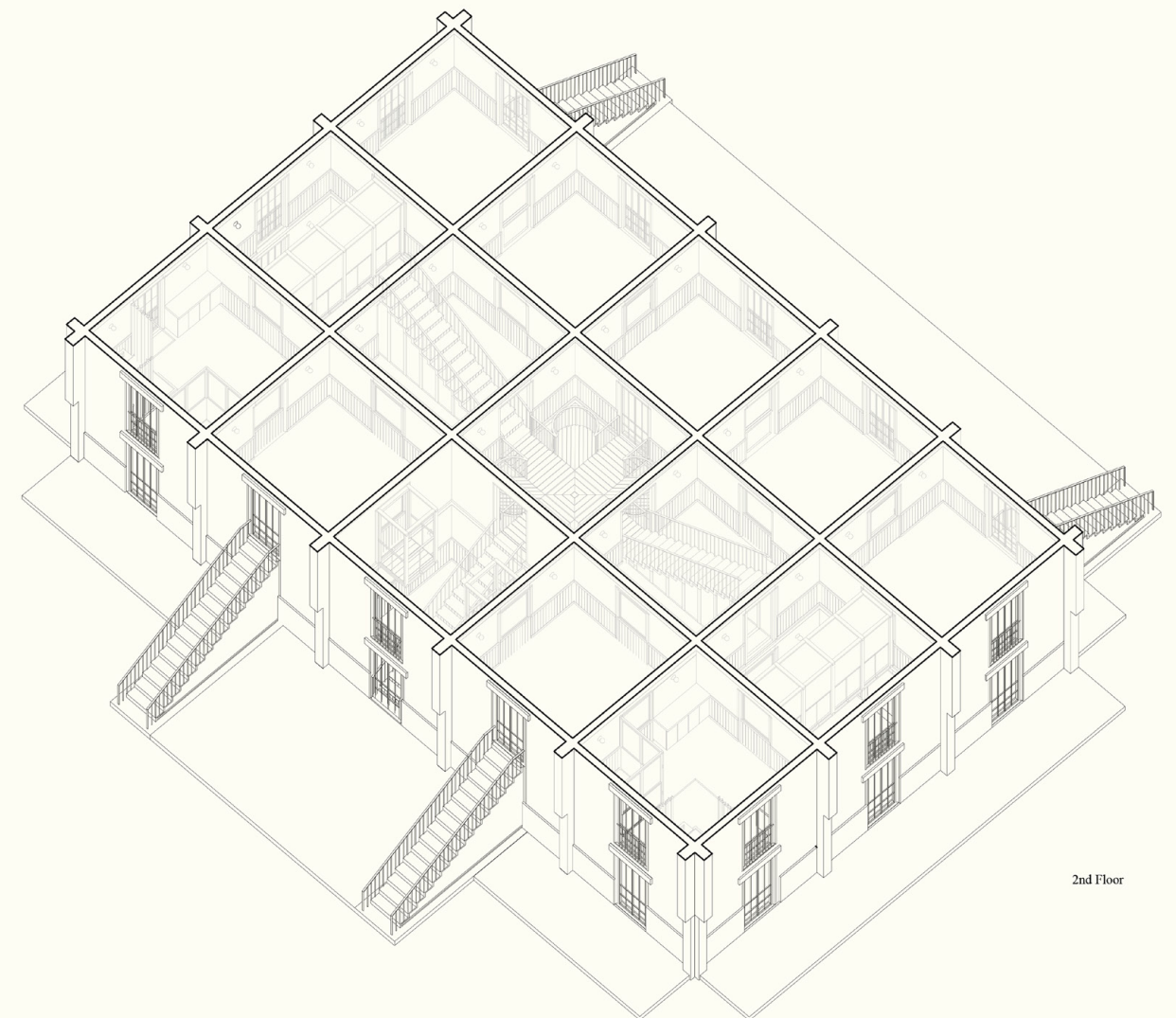




Labyrinth Elements

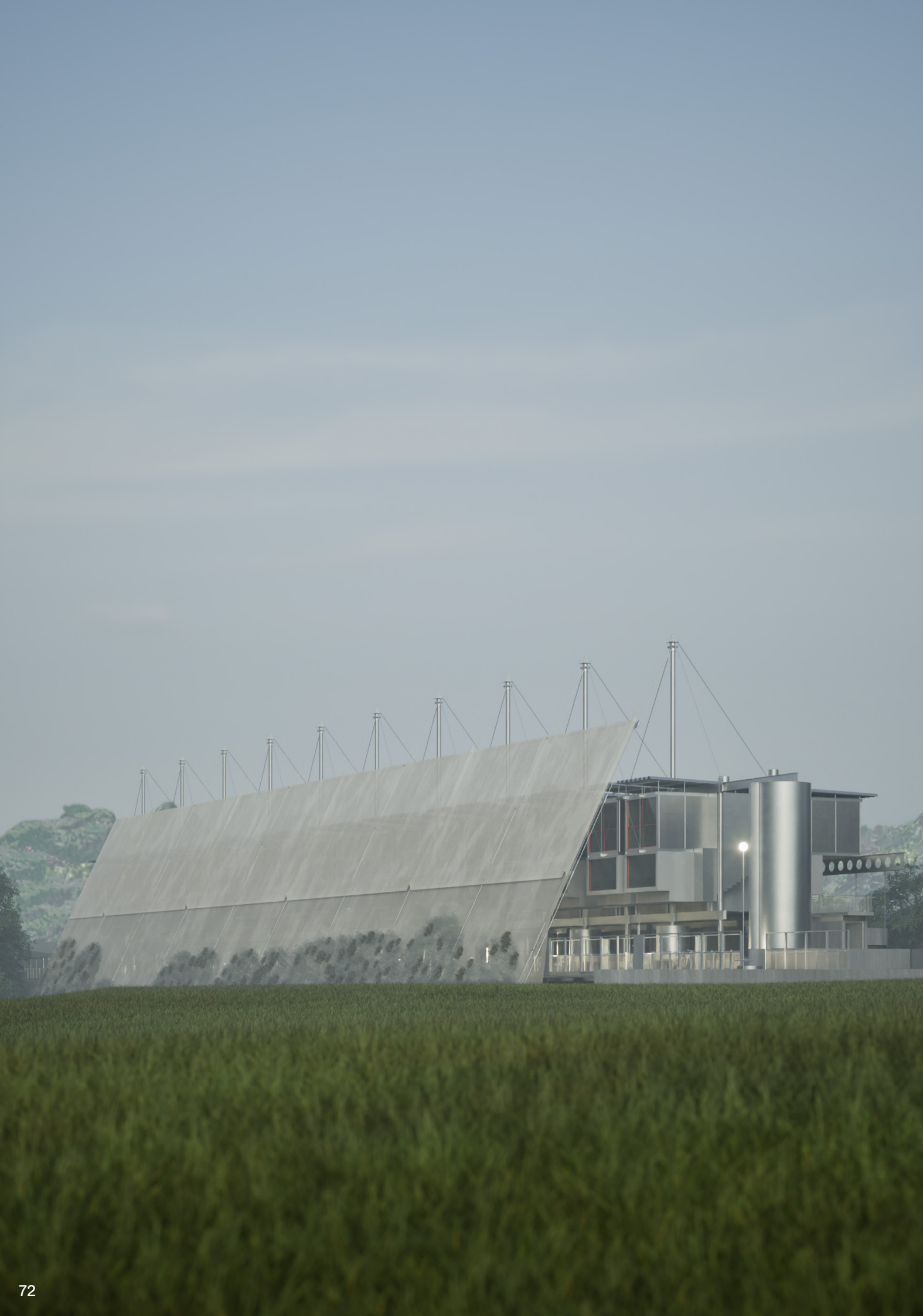


Types of room



2nd Floor





**5**  
***Cleaning on***  
***Cleaning on***  
***Cleaning.***

*Building housing  
infrastructure and  
while cleaning a  
landscape.*

*for Prof. Elli  
Mousayebi/  
Christian Inderbitzin*

According to Mary Douglas, the idea if dirt has its origins on disorder, meaning any interference that occurs within a certain structure.

This concept is closely related to entropy and the dynamism of matter or the constant transformation that matter experiences constantly at a molecular level. In terms of entropy, as the second law of thermodynamics states, the universe is constantly disordering itself, meaning that low entropic states possess the quality of perceivable order and therefore cleanliness.

The concept of restoring landscapes is not new, degraded landscapes have been treated throughout history with different methods aimed at „cleaning“ or reversing anthropic processes that created a certain unbalance in them. Cleaning is at the same time, a important part of domestic environments itself as water requires to be cleaned again to be reinserted into the environment and continue its cycle.

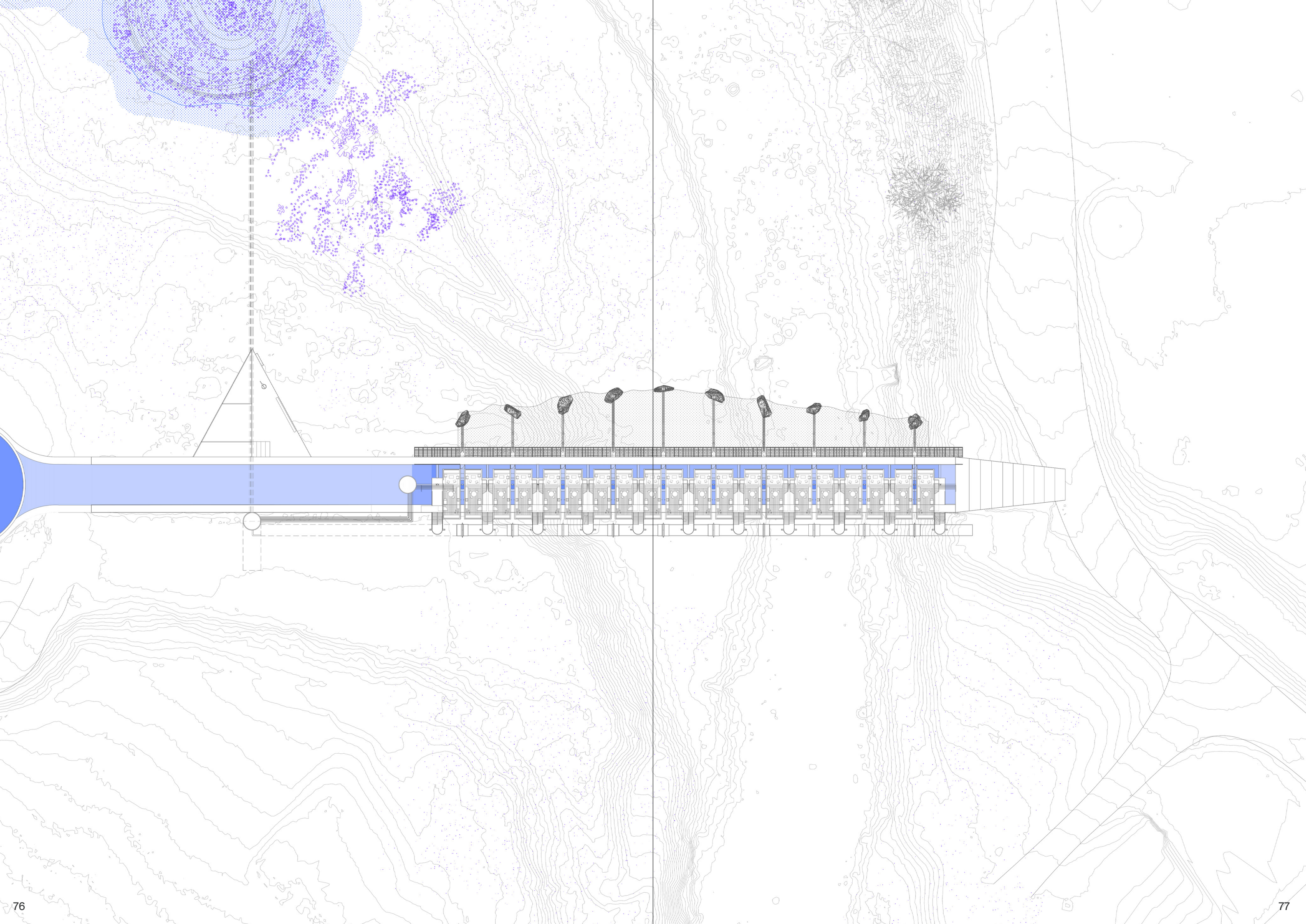
After the research, I realized there's always a part of cleaning that remains absent. Where does what we clean go, or, is what is cleaned ever really clean?



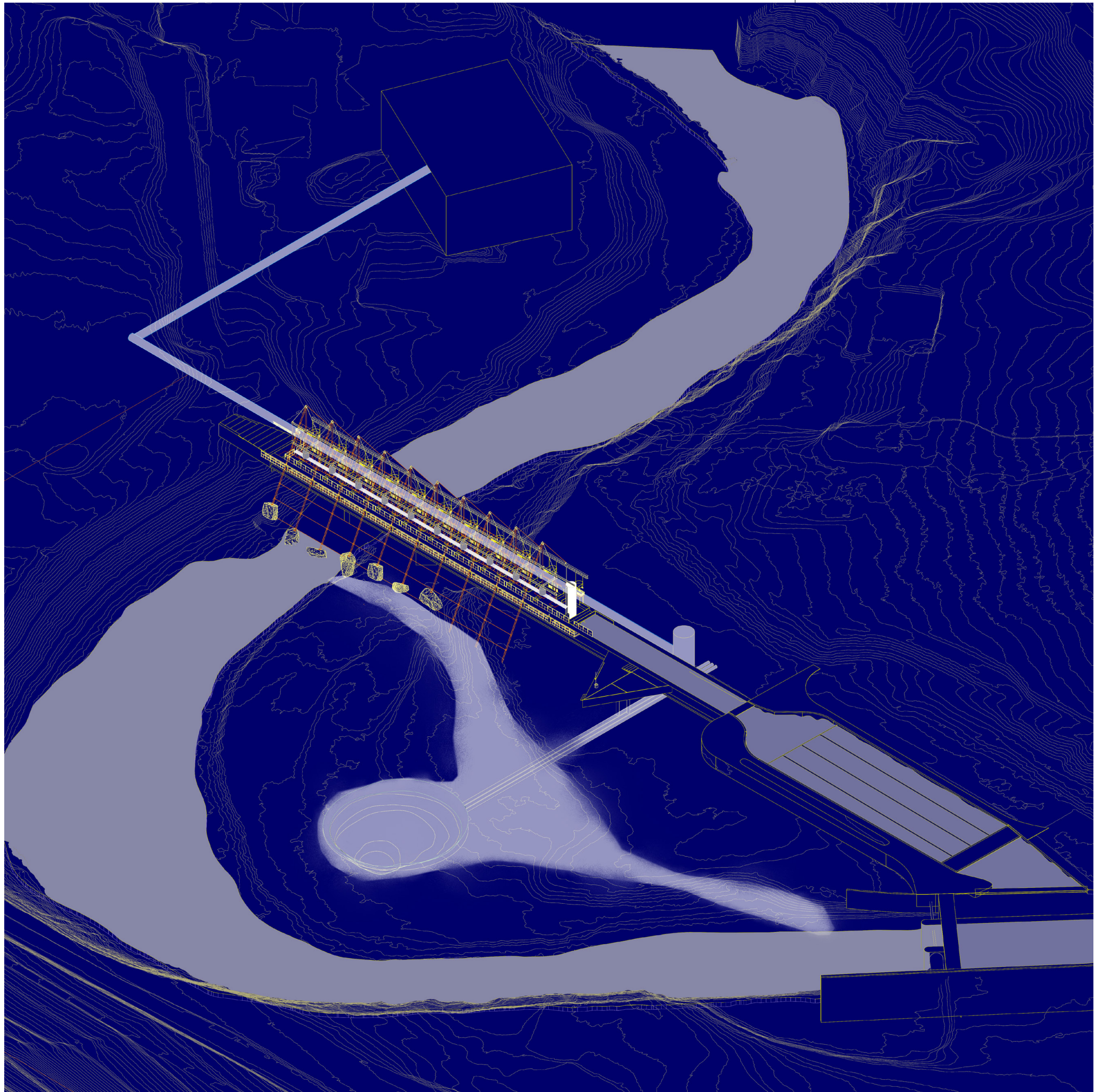


S-chanf ARA Oberengadin  
and Hydroelectric Plant, 2018









The site of intervention is a meander of the river that presents two particular conditions: on one side sits the ARA OBERENGADIN, and on the other, a small dam and channel that moves water from the river 15km away used for hydroelectric power. This dam, along with the channel, has directly and continuously altered the landscape, at times removing water and reducing the flow in this area of the river.

In response to this transformation, the project proposes two new modifications in the landscape—modifications upon modifications, attempting to clean what has already been cleaned, or, to reverse entropy.

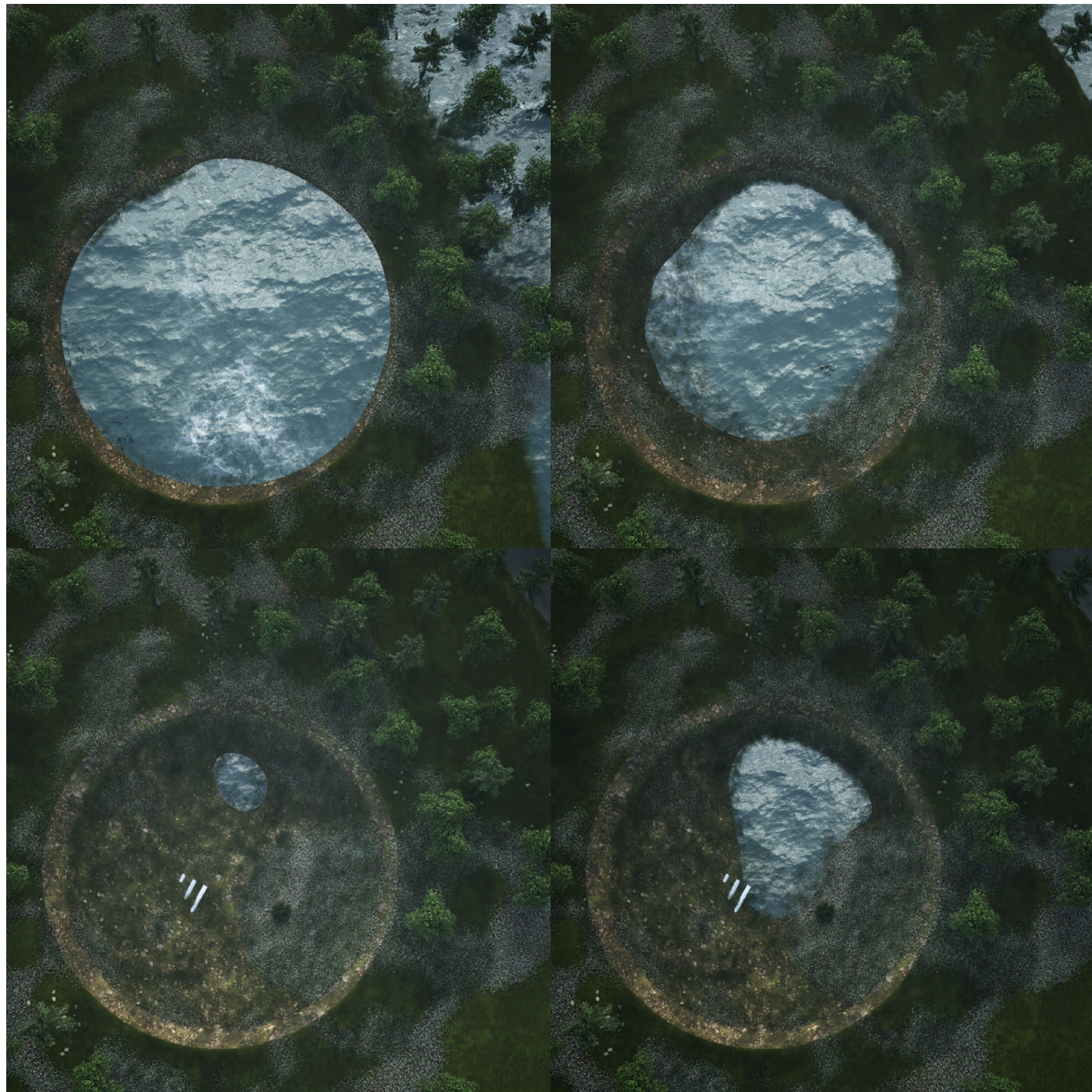
It does so through a wetland and the reuse of hydroelectric infrastructure via housing. On one hand, the project creates a wetland and, consequently, an artificial lake within the geometry bordered by the channel.

The project connects the ARA Oberengadin with the proposed wetland, which through Peat moss cleans the water coming from the treatment plant, then depositing it into the river. To manage and move the water a oversized pipe was needed which is the one that shapes the building, the pipe overhangs in the back of the project while tensioning and balancing the project.

As you can see here the wetland starts as a single shallow point which eventually gets filled and overflows the site.

The proposed wetland is a permanent transformation of the landscape, eroding it by converting the meander into an artificial lake. In addition to this, the project stretches an oversized fabric that absorbs the nitrites in the water, enabling moss to grow upon it and partially concealing the canal.





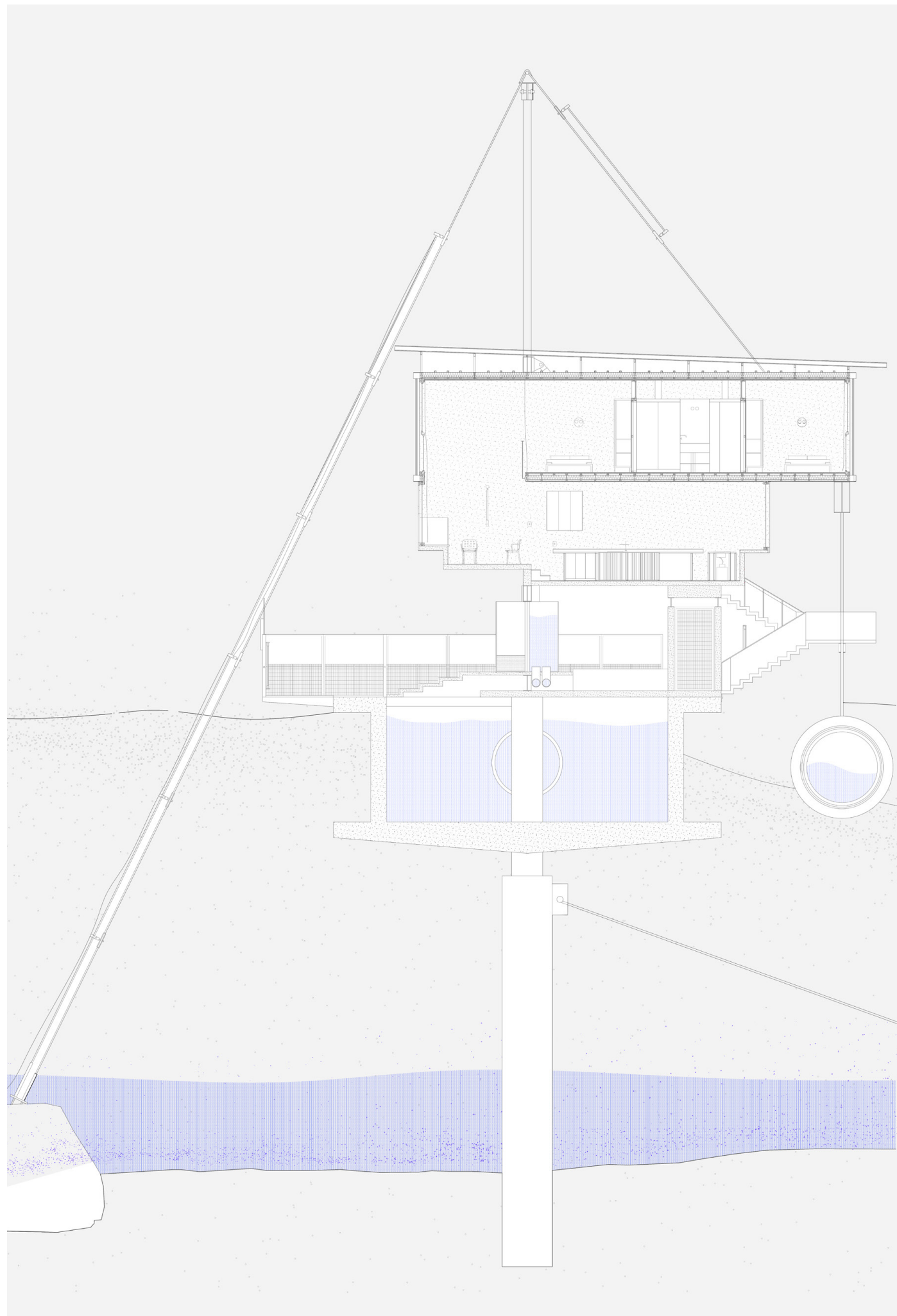
This responds to the infrastructure in place which has depleted the water and disrupted the river flow affecting the previous ecosystem. The existing canal also is covered by this oversized fabric that in combination with:

Grimmia – Local moss, Tortula – Local moss, Crustose lichens – Local lichen, Clematis alpina – Alpine climber,

Silene acaulis – Alpine groundcover, Saxifraga oppositifolia – Alpine groundcover, Festuca eskia – Light grass, Carex firma – Alpine sedge, create the impression of an artificial nature that cleans or restores the landscape







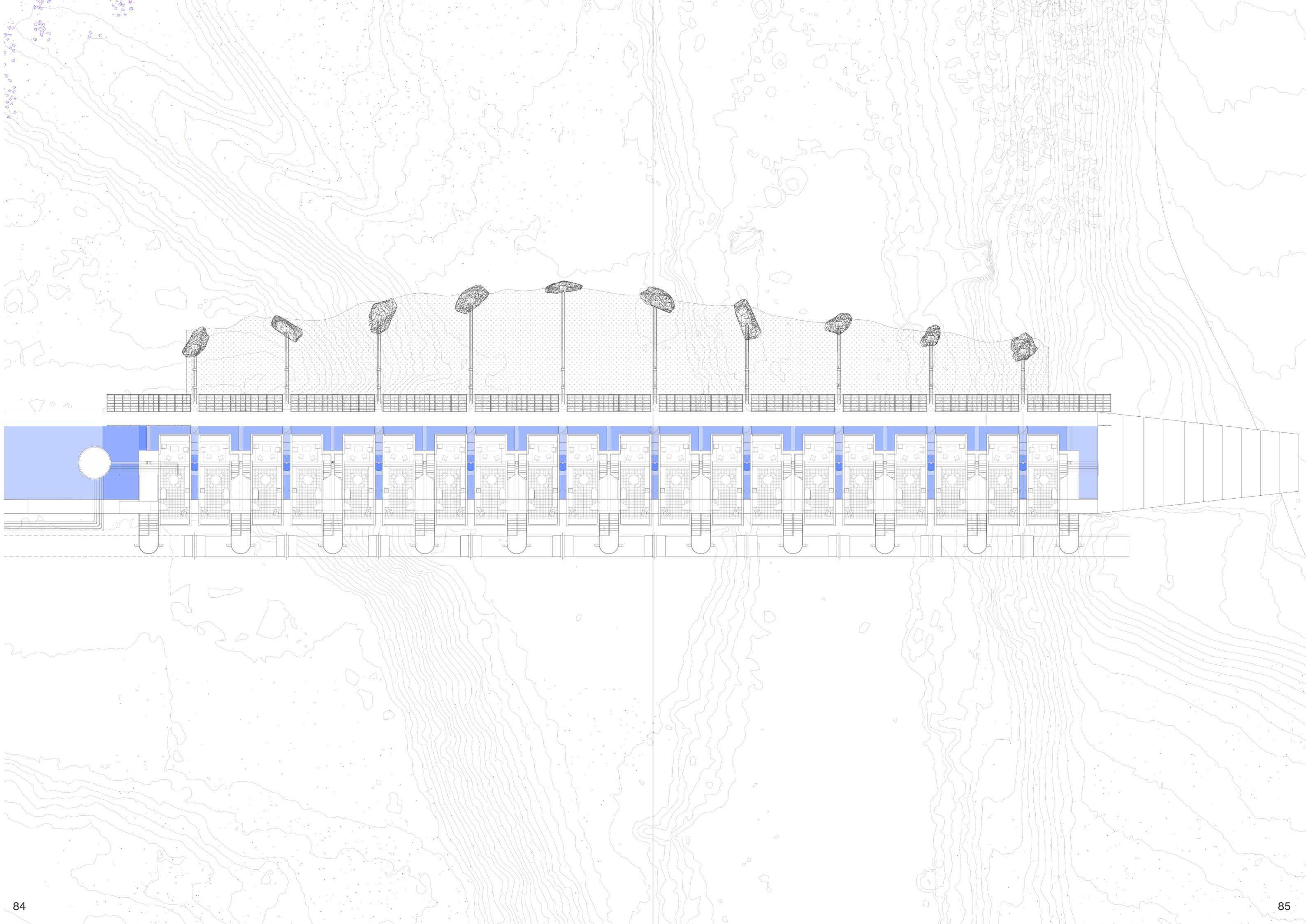
The project also establishes the use of energy and cleaning infrastructure by layering architectural program onto it. In this case, the project sits atop the existing canal, creating housing for the plant workers. In order to rest on the canal, the structure remains lightweight and suspends a large longitudinal truss that stabilizes the massive pipe transporting water from the ARA OBERENGADIN to the wetland. The project is anchored with

tensile cables fixed to the riverbed through massive boulders found on site. The housing supported by the structure opens on one side to the vastness of the valley, and on the other, to the fabric that gradually deteriorates, blending into the surrounding landscape.

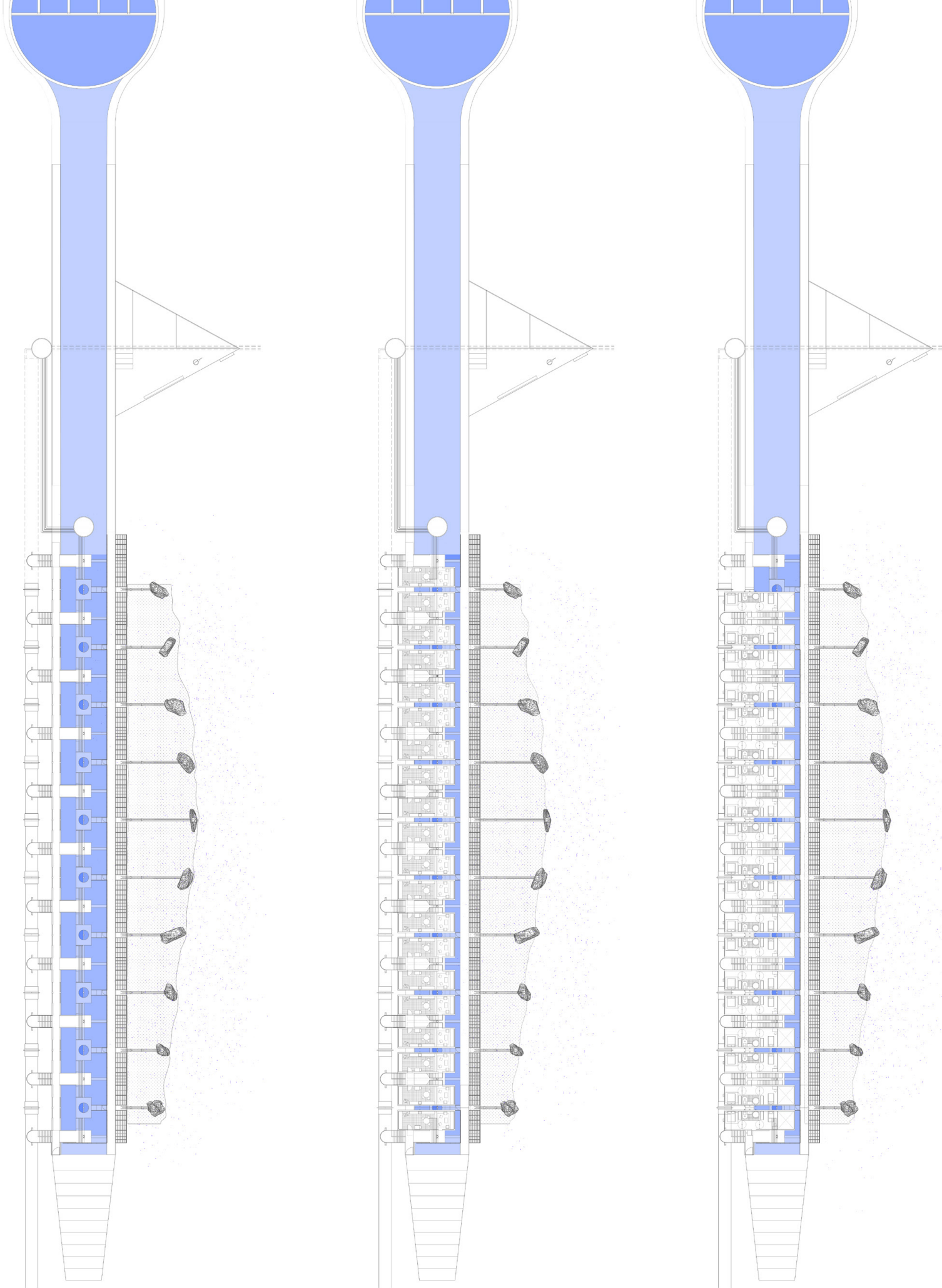
*Housing, the fabric  
and the canal.*







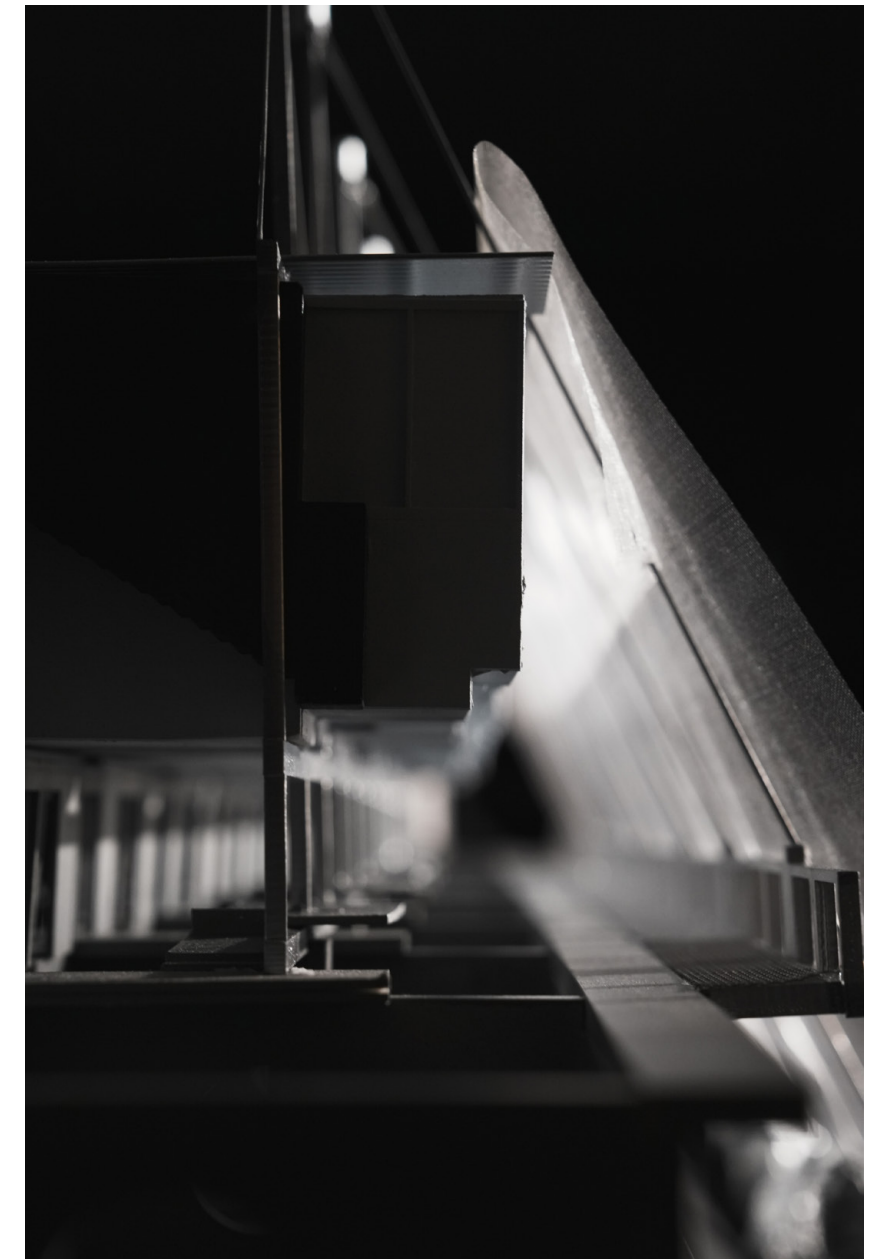




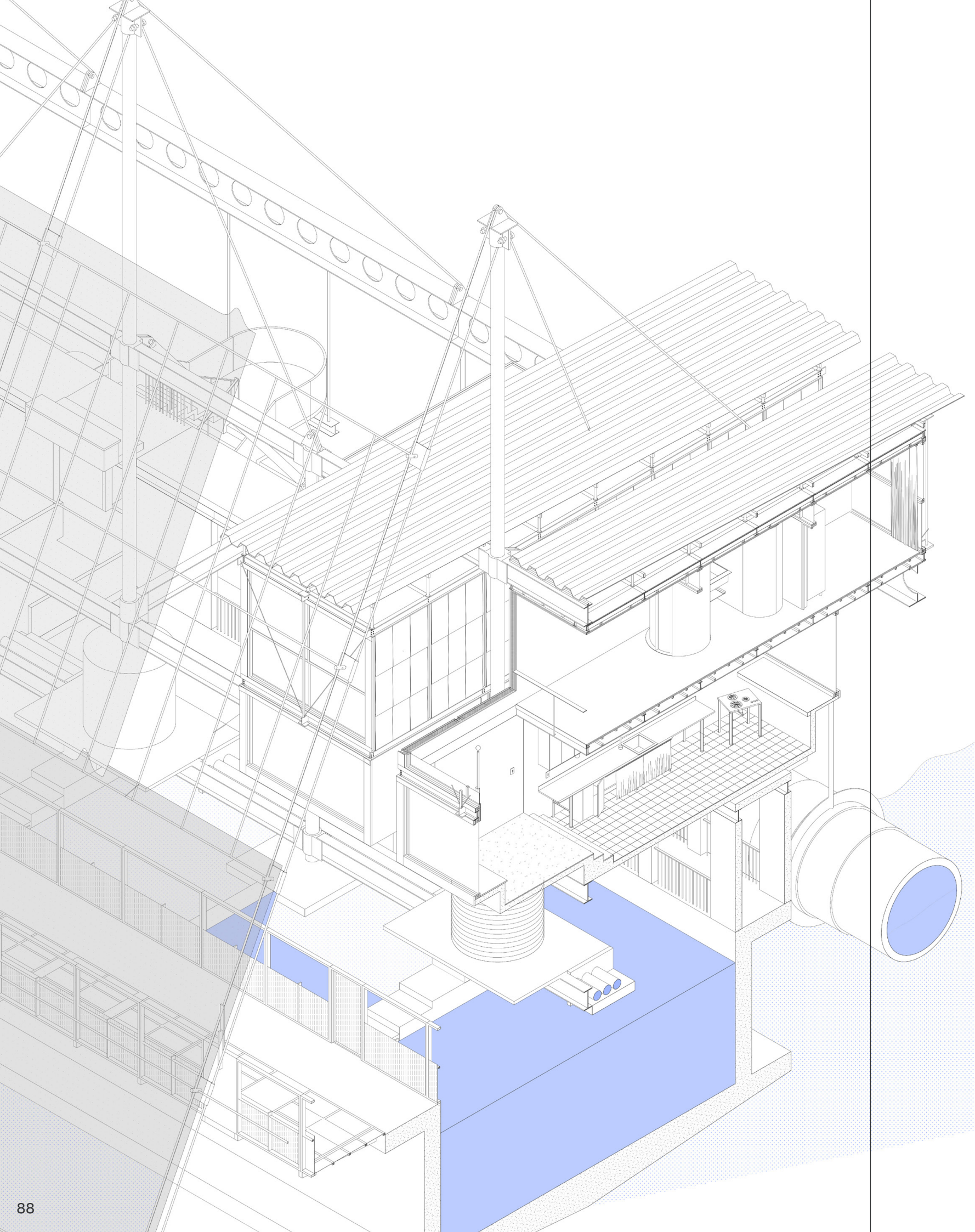
The general layout of the project is informed by the canal in place, its long shape allowed me to accommodate 2 units in a repetition that changes floor to floor. Each unit depends on the truss on top of the canal and also is suspended from the ground floor which holds the tanks that treat the water they use. On the ground level the canal is transformed into a bridge to connect both sides of the landscape, on one side a bike lane is proposed and on the other a pedestrian one that allows to enter each unit. Also, two small plazas were implemented to give

order to the general composition of the housing project, and to allocate water treatment infrastructure needed. The triangular piece overlooks the wetland and allows the water to flow to the wetland underneath.

The intervention on top of the canal follows the structural principles of itself, the structure rests upon the walls found in place that controls the flow of water and the water that flows to the basin 15 km away is undisturbed. The infrastructure in that sense allows the project to appear.

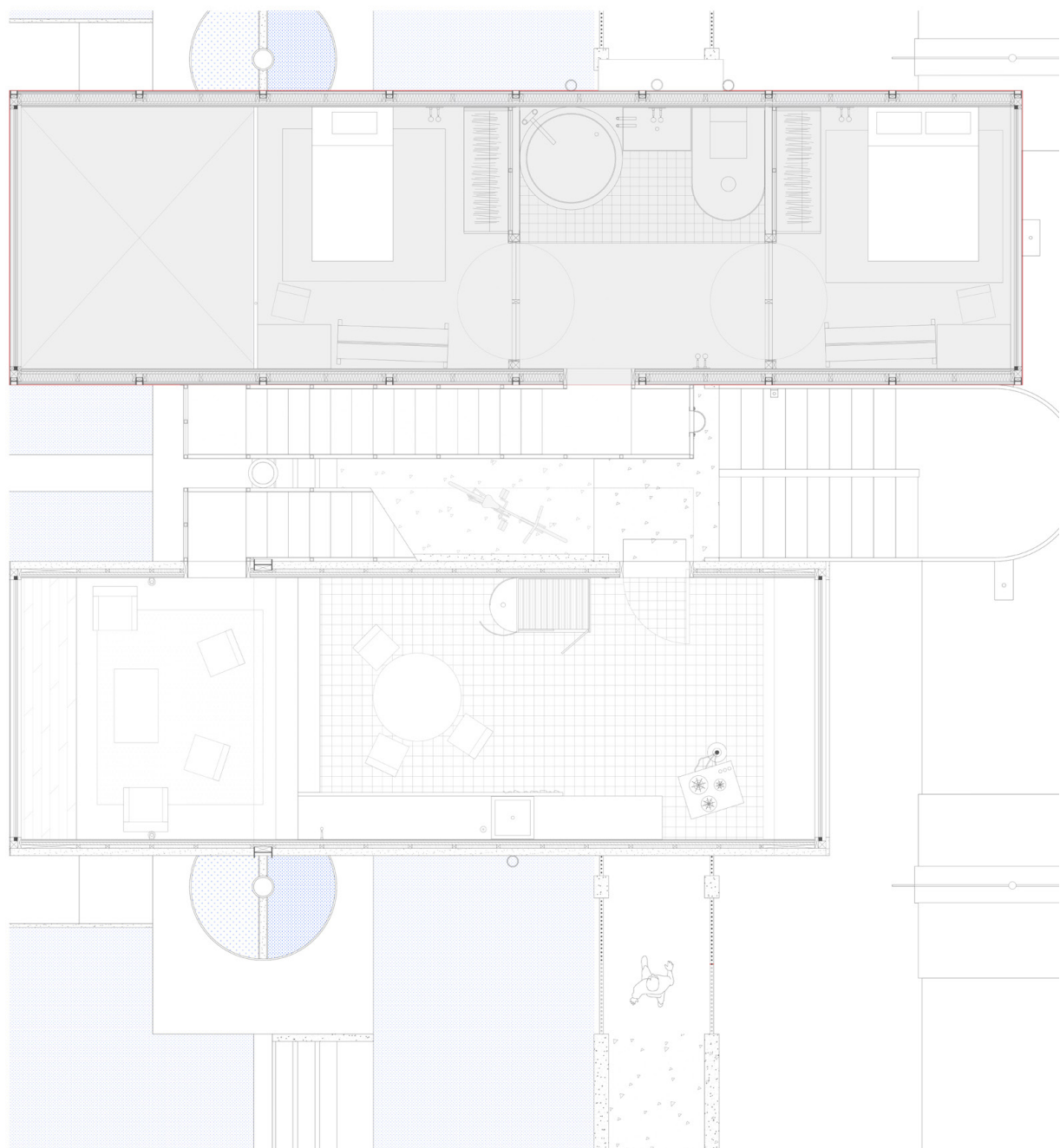








Inside, each unit is longitudinal and shares access with an adjacent unit. A single bathroom collects used water in ground-floor containers that separate solids from liquids before filtering them and releasing them into the adjacent wetland. Each unit is independent in the way it manages and treats water, depositing, separating, and filtering water. The tank located underneath every unit allows solids and liquids to be separated and filtered before being sent to the wetland where it will be further cleaned.



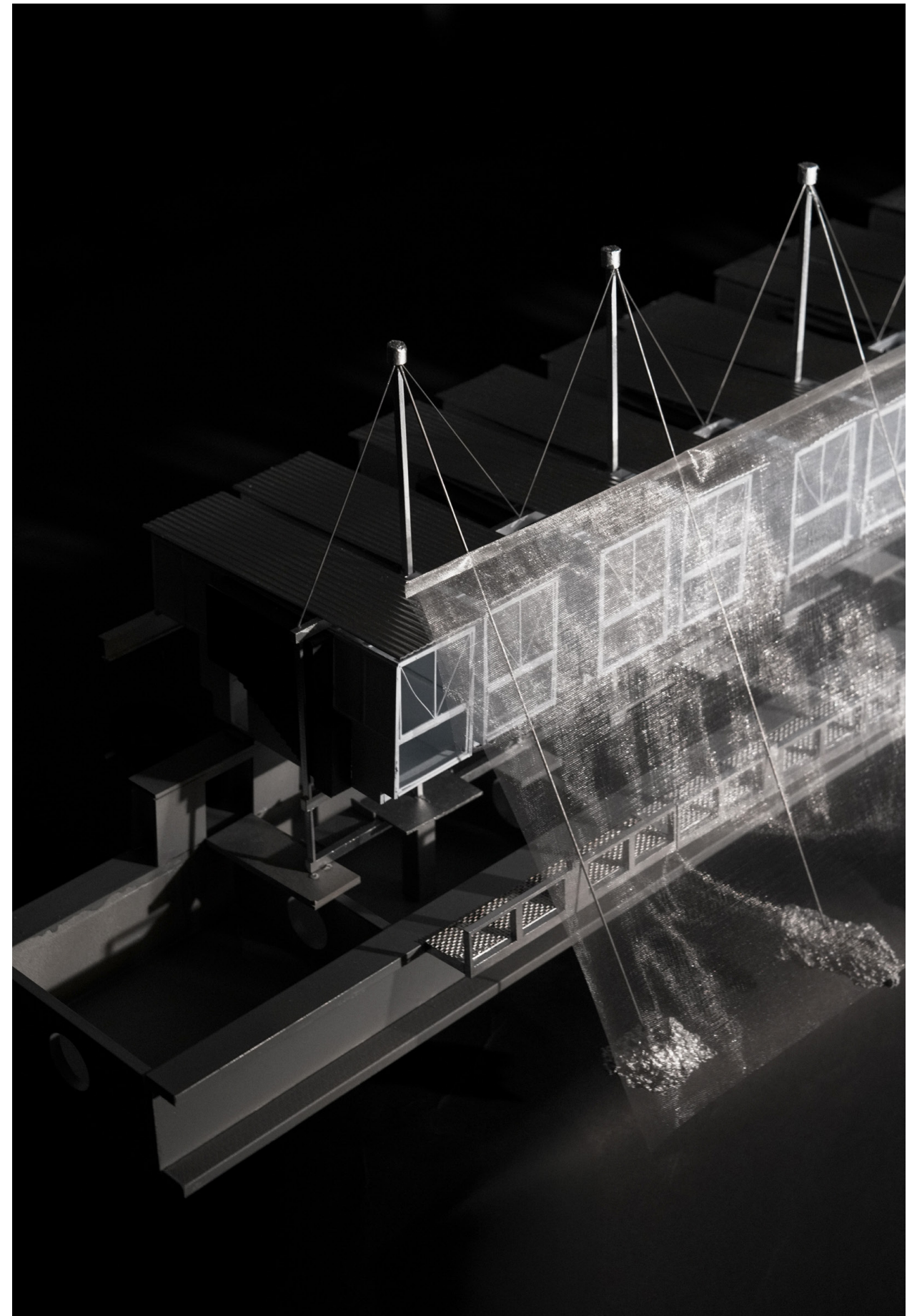
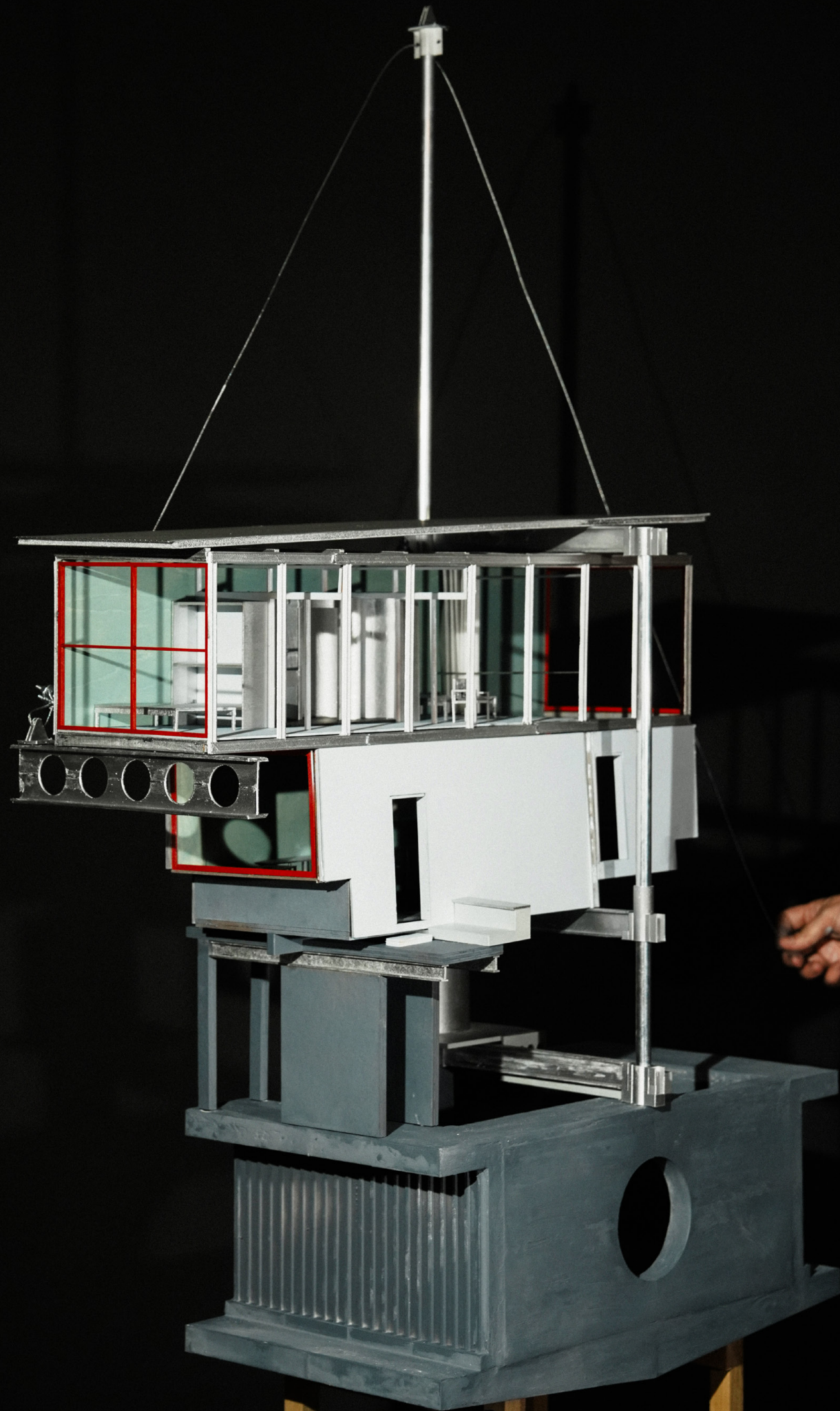


On the interior each units is a single volume of air. It relates closely to the landscape through large openings in both ends. Every piece of furniture was designed as lightweight elements which could be easily repaired. Each unit on one side allow all the water to be collected and on the other side the stairs that connect both levels are placed so the interior can remain as open as possible.

**7**  
*Interior Details*











The pristine, the pure, and the perfect sustain this condition on a molecular level for only microseconds. Any process erodes, stains, destroys, and consequently defiles the initial state.

Dirt could be seen as a direct consequence of entropy and, in a way, of the dissolution of forms.



Compulsion and repetition require distance, a distance that, transformed into spatial mechanisms, determines whether certain places are suitable for such habits. These locations are (directly or indirectly) designed as stages for these activities, forming the foundation or locus of all interactions that have shaped Smokers GSD into an organization.

Regrettably, I must acknowledge that smoking (likely and unapologetically, despite offending other groups engaged in different compulsive activities) is the only extracurricular activity that has allowed us to uncover the underlying complexity of a building whose situations seem infinite. These situations, constructed and interpreted by the GSD smoking community, serve as a constant critique of an infrastructure that resists their habits yet frequently provides appropriate stages for them.

In any case, a critical theory of a building always involves a discourse through which relevant aspects are evaluated or proposed, offering a narrative of both its stated objectives and the author’s interpretation of those objectives. My interpretation of Gund Hall is simply to provide an alternative version of the building, one composed of speculative situations through which the building is judged—or used (the terms could be interchangeable).

Gund Hall and the Frankfurt Airport form part of a select group of remaining buildings where chemical satisfaction shapes their interiors in one way or another. In Frankfurt, after a 10-hour flight and with a 2-hour layover, we once found ourselves in the smoking lounge of Terminal 1. Cramped and among similar faces, we lit cigarettes. The resounding hum of ventilation systems evoked

the sanitization of the space, or the expulsion of vital vapors exhaled by individuals whose tranquility depended—almost universally—on burning tobacco and inhaling its resultant smoke.

The smell, even to a member of the prestigious Smokers GSD, was intrusive. And yet, this was the reality of the typological paradox presented by an airport (legally and spatially) to any compulsive activity requiring the crossing of a threshold to find an immediate exterior. Could it be true that smokers are simply prisoners of interiors? Or might one say that claustrophobia and vertigo largely define the personalities of those who find satisfaction through nicotine? Perhaps both statements are somewhat true. However, I cannot shake the feeling that any space from which I cannot instantly escape feels, to varying degrees, uncomfortable or inappropriate—as if my compulsions were being denied, or rather, as if my response to any stress-inducing situation were being suppressed.

While smoking lounges are an architectural typology nearing extinction, the activity finds a new light in Gund Hall. Compulsion is perfectly accommodated in its transitions to outdoor spaces. Despite regulations in both Gund Hall and Frankfurt imposing a required distance from non-smokers, it often feels as though the GSD community is far more benevolent toward smokers than the general public.

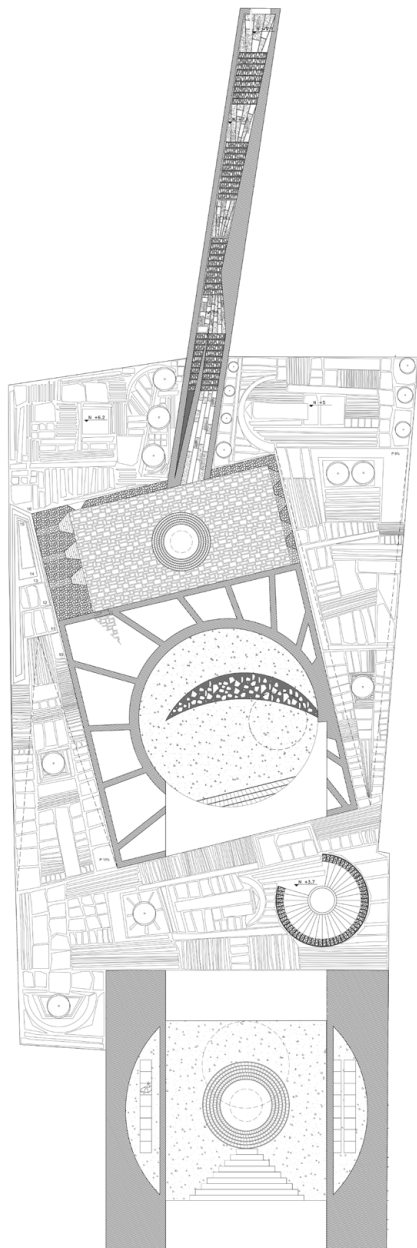
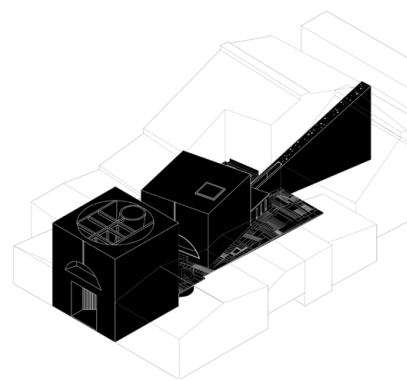
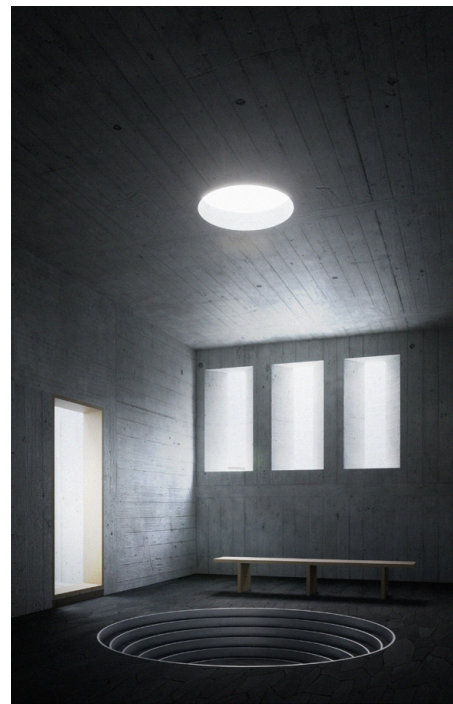
Perhaps under this roof, we all understand that our chemical satisfaction is nothing more than a desire to step out—to escape the authoritarian regime of interiors and the rules imposed over the totality of the air.

9  
*Smokers GSD:*  
Fragments of  
the description  
of a completely  
unnecessary  
organization.  
2024

Much like Thomas Bernhard’s “Correction”, these events rewrite one another constantly, blending any hope of grasping the singular phenomenon. Perhaps, in some way, the spaces that host these compulsions—as well as the conversations held within them—are more effective in synthesizing this reductive architectural theory. A theory that emerges today (and in the U.S., after years of guerilla marketing against nicotine-related products) from the periphery and from the utmost transparency. It is crucial to point out that no element of this text is intended to portray a desirable reality, nor to promote nicotine or tobacco consumption. However, it is equally important to acknowledge that, regrettably, no other shared space holds the same aura as

that of compulsive smokers. Smokers GSD has unequivocally stated that it never intended to constitute a formal group and that, in some way, the association is rooted in the existence of Gund Hall. Perhaps if the building were a bit less appealing to smokers or served a different purpose, the group would never have come into existence. Smokers GSD has acknowledged that its members have attempted to quit smoking multiple times, yet Gund Hall seems to act as a catalyst for compulsive habits. According to various accounts, the desks seem to beg them every 20 minutes to abandon them for the nearby balconies.





### III Epilogue

**9**  
*Brief compilation of  
failed projects:*  
Stories and reasons  
behind discarded  
projects.

2018-2025

Every project, successful or not, reflects an insistence on a momentary conviction. These convictions are, ultimately, the absolution of any process of uncertainty, and their center lacks a specific place at any given moment in the present. This is the main argument behind any endeavor that involves the clarification of diverse interests which, through architecture in this case, took shape, became essential, and then, without resistance, transformed into scattered images that now illustrate their decline and eventual disappearance.

All these projects are fragile in that they could not withstand the impact

of time nor the constant variability of the hand, the mind, and the matter that sought to contain and eternalize them.

On this page is the first temple I designed, thinking of Dimitris Pikionis and his stubborn insistence on rebuilding. In a similar way, I tried to reconstruct my memory of Quito's mysticism. There are also two images of a greenhouse, which sought to hide, behind its iconic form, an uncontrolled environment. And finally, a machine that, through the heat and steam it emitted, intended to hide itself and render its inner mechanisms invisible.



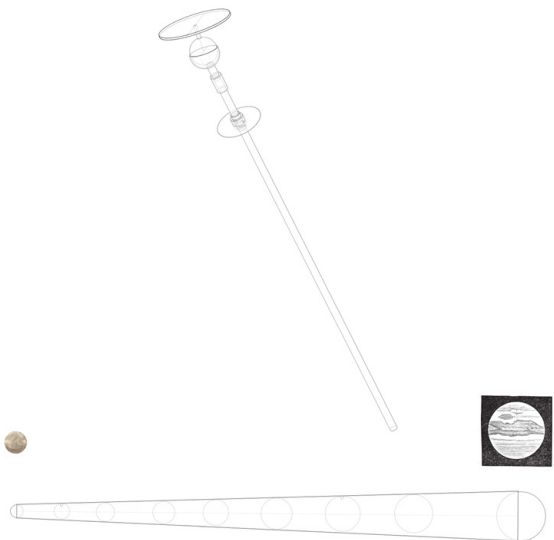
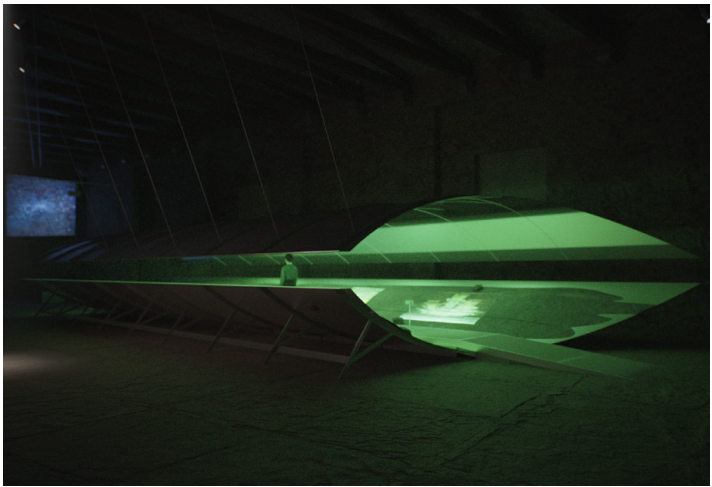
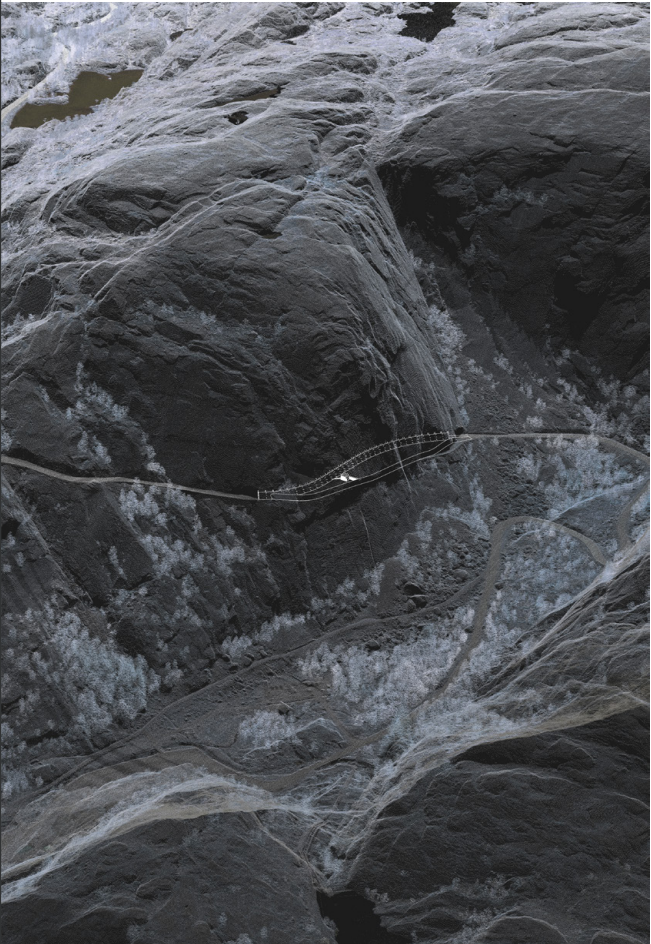
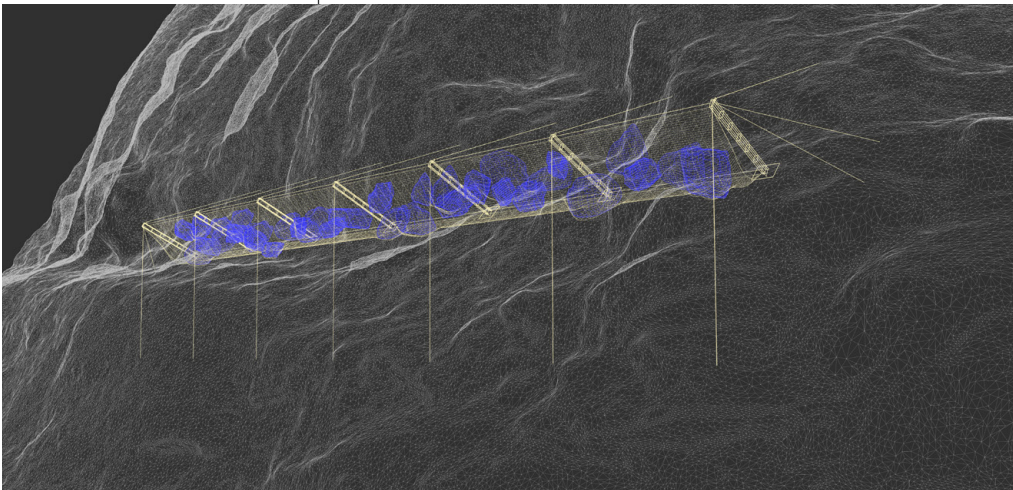
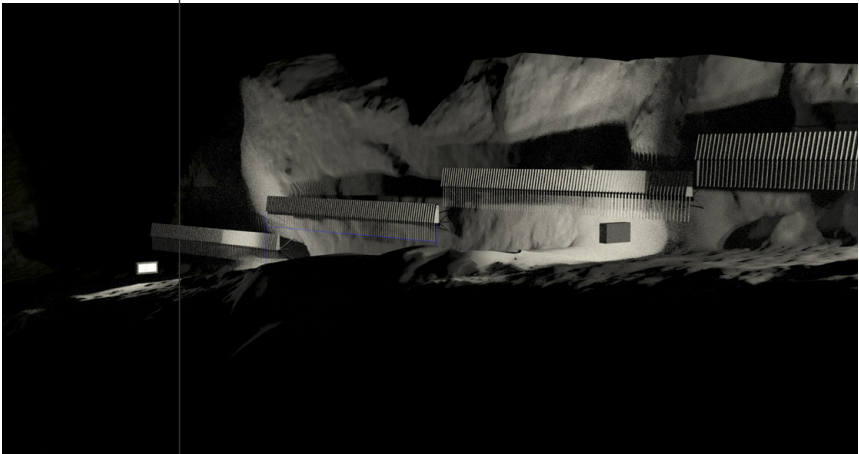
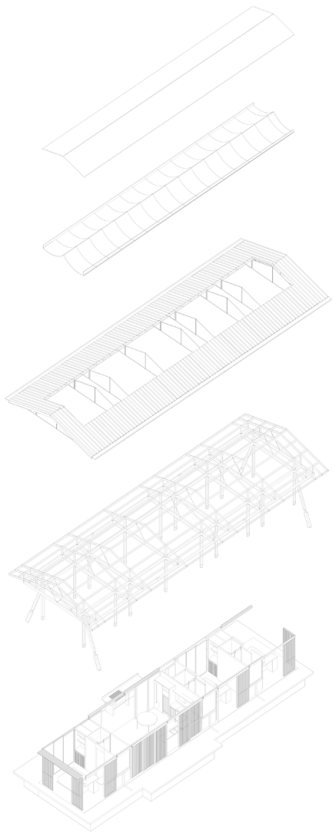
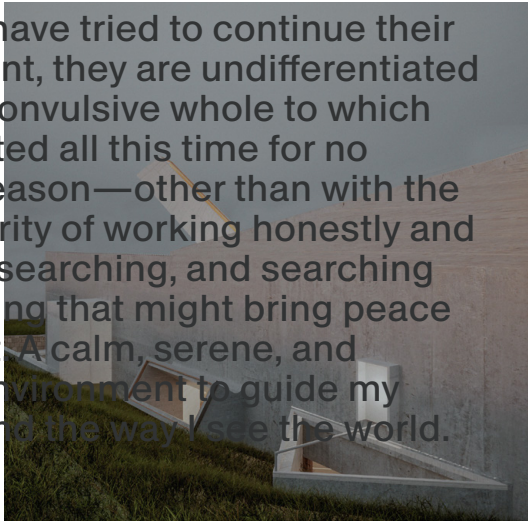
On this page, you'll find first and foremost my impressions of the infrastructure in Norway's mountainous landscapes, specifically in Jøssingfjord. All the contained force implied in the stability of mountains that seem like they could collapse at any moment. The tunnels and infrastructure, along with their embellishments, never surpassed the status of objects of contemplation—perhaps, in the same way, the words above fall short.

The project we designed for the Chilean pavilion at the Venice Biennale, unfortunately (or fortunately), received second place. The project consisted of a dark interior simulating the absolute sky in Chile's observatory landscapes. I created the visualizations for this project, trying to capture the atmosphere of the object inserted in the Arsenale, which I had visited years before.

Also included here is the church I designed years ago with Idem for a high school in Quito. At that time, I was heavily influenced by Hejduk and Álvaro Siza. The interior was submerged in the earth, and the irregular floor plan attempted to accommodate a pulpit and a sacred plaza—as an act of pilgrimage, we would draw closer each time to the temple's interior.

Finally, there is the breakdown of the Firefly House that I built two years ago and which remains in a state of permanent construction. I hope that in a few years, I'll see it completed and inhabited as it was intended. This one in particular is a story of prolonged illusion. I don't know how long the ideals I pursued will remain alive in my memory, or whether the house will withstand the passage of time. The images, the plans, the objects are consumed by time, and

although I have tried to continue their development, they are undifferentiated parts of a convulsive whole to which I've dedicated all this time for no apparent reason—other than with the deep sincerity of working honestly and searching, searching, and searching for something that might bring peace to the spirit. A calm, serene, and powerful environment to guide my thoughts and the way I see the world.





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